

For Fans And Collectors Of ♀ – The Artist Formerly Known As Prince

# UPTOWN

Fall 1997 • #29

## Freedom is a Beautiful Thang

– The Love 4 One Another Charities Tour Report

**Call People Magazine and Rolling Stone...**

– ♀ Speaks – Part III

**Ev'ryone, Come Behold Christopher Tracy's Parade**

– Parade Album Special

USA \$6.95 • CANADA \$7.95









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**UPTOWN** – the independent magazine for ♣ friends, fans and collectors

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Contributions to the magazine are much appreciated and will be fully credited.

For questions concerning anything other than the magazine or subscriptions,  
we refer to our *Hello* section (due to overwhelming correspondence).

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### Editor's note

Hi again! Summer is here but ♣ shows no signs of slowing down or taking a rest. After years of concentrating his live appearances to Europe, lots of US and Canadian fans have had a chance to see him in performance over the last few months. Hopefully, the current *Love 4 One Another* tour will lead up to a full-scale *Emancipation* tour in the late summer/autumn. Apart from the brief UK/Dutch spring tour of 1995, most of us Europeans haven't seen ♣ in concert since the "greatest hits" *Act II* tour of 1993. However, there is no question that he needs a hit to attract more than the faithful followers and fans.

This issue contains a detailed account of the *Love 4 One Another* tour. You will be able to see how the show and set list have evolved since late December 1996. We continue chronicling all the interviews ♣ are giving, while we take a closer look at *Parade* in our series of album studies. It is one of my personal favourites.

This year's special issue, *UPTOWN* #30, which will be published in October, ends *UPTOWN*'s 6th year. Beginning with the 7th year of *UPTOWN*, we are planning some changes. Five yearly issues will still be published, but we will not publish a yearly special issue as previously. Instead, the special issue will be replaced by a "regular" issue and the magazine will become sort of bi-monthly, with the following publishing dates: January 31st, March 31st, May 31st, September 30th, and November 30th. This means that *UPTOWN* is becoming a bi-monthly magazine with a four-month break over the summer/early autumn. Thus, you will get *UPTOWN* more often than before, something which many, many readers have requested.

The start of *UPTOWN*'s new system will be January 1998, which means that there will not be a "normal" issue of *UPTOWN* from July 1997 (#29) to January 1988 (#31, start of the 7th year). However, we are planning to include a 4-page news section with our final special issue in October 1997 (#30) to update everyone on the latest activities. The reason for the postponement of #31 (from October 1997 to January 1998) is that we felt it would be better to start off the 7th year in January than in October. Of course, the contents of *UPTOWN* will be much the same as previously: news, questions, discographies, articles on albums and tours, and information on all things collectable. So, the only actual changes will be the replacement of the yearly special issue with a regular issue and the new, improved publication dates.

This autumn we will also publish an *UPTOWN* book, entitled *UPTOWN PRESENTS... TURN IT UP*. Produced by the *UPTOWN* staff, it will be an exclusive, limited-edition book for the fan and collector: circa 80 pages, glossy paper, full colour cover, lots of pictures, etc. You can read more about the planned contents on page 26. Please note that this book is something entirely different from Per Nilsen's book project, which will not be ready until 1998. Nevertheless, he is actively contributing to *TURN IT UP*.

*TURN IT UP* can be purchased by *UPTOWN* subscribers and readers, and the book will be sold through our usual outlets as well as many book shops. We think that publishing a book is a way to expand *UPTOWN*'s readership and get more subscribers. We are still getting many requests from people who buy *Prince: A Documentary* and have read about *UPTOWN* in the book. In fact, most of our subscribers have become aware of the magazine this way. We think this book could attract more readers to the magazine.

Another important reason for the book is that we always have too many articles written for *UPTOWN* and we usually have to postpone or omit texts in favour of articles about more current activities (a new tour, concerts, a new record, etc, etc). Additionally, we often have to use the smallest possible print to get all the texts into the magazine and the photo contents are often compromised due to lack of space. Replacing the special issue with a regular issue is one way to get more articles (and larger photos) into print, but we have more than enough material to fill much more than that.

We are excited about *TURN IT UP* and the planned changes for *UPTOWN* (replacing the special issue with a regular issue and the new publication dates). We hope that you will follow us on this trip. After six years of minimal changes, we felt it was time for *UPTOWN* to try a new position, yeah! You've got to try our new funk!

Lars O. Einarsson



## Emancipation on the charts...

The *Emancipation* triple-CD set spent a total of 21 weeks on *Billboard*'s Top 200 album chart in the US. The album spent 24 weeks on the Top 100 R&B album chart. As reported in our previous issue, more than 666,666 units were shipped to record stores, meaning that the album has reached double-platinum status. When the album dropped off the album charts in the second half of April, about 500,000 units had actually been sold, according to SoundScan.

The "Somebody's Somebody" radio single reached #1 on *Radio & Records*' urban chart and #15 on *Billboard*'s Hot R&B Airplay chart. "The Holy River" reached #65 on *Billboard*'s Hot 100 Airplay chart.

## "The Holy River" third promo single...

1,000 copies only of yet another promo CD single containing the "Radio Edit" version of "The Holy River" were issued in Holland under the catalog number P519 773. The single consists of a slim-line jewel case with a white insert with the ♀ symbol in orange and the title in black. The disc itself is not a picture disc, just a blank disc with writing.

## 1-800-NEW-FUNK products and information...

The 1-800-NEW-FUNK order line is currently very active and selling various clothing and jewelry items, along with music items, books and sets of photographs. The NPG flyer that was handed out in Hawaii in February and mailed to various people in Europe and beyond, has also appeared as an advertisement for 1-800-NEW-FUNK in various US and English music and computer publications, including *Wired*, *Entertainment Weekly*, *Vibe*, *NME* and *Melody Maker*. The voice-mail system has been improved and now guides you through a list of menu options. It is still sometimes difficult to get hold of a live operator (you often need to dial the appropriate number several times), but the operation of the system seems to be more efficient than before.

As of June 5th, 1997, the following products are currently available or can be pre-ordered from 1-800-NEW-FUNK:

- Moon Earwrap (sterling silver) (\$80)
- Wave Earwrap (sterling silver) (\$50)
- NYC cassette (\$20)
- Kamasutra cassette (\$25)
- Emancipation* lyric book (\$20)
- Emancipation* hats (\$20)
- Emancipation* T-shirts (\$17)
- White "BRR" parka as seen in the "Betcha By Golly Wow" video (\$400 with optional customized name)
- The Truth* CD-single (\$15)
- The Artist Picture Set (5 pieces) (\$40)
- Mr. Happy and *Emancipation* boxers (\$30)
- NPG hockey jersey in various colours (\$110)
- Gold pendant with leather strap (\$35)
- Silver pendant with leather strap (\$25)
- Silver bracelet (\$90)
- Face Down T-shirt
- Symbol Letterman's jacket (\$275 and up)

The life-size stand-up that was available for a limited time at \$100 a piece is currently sold out.

Some older items are still available from 1-800-NEW-FUNK:

- Child of the Sun* - Mayte
- GoldNigga* - N.P.G.
- Exodus* - N.P.G.
- The Sacrifice of Victor* picture book hardcover (\$50)
- The Sacrifice of Victor* picture book softcover (\$25)
- 319 keychain (approx. \$15)
- NPG coffee mug (approx. \$15)
- Neo Manifesto* book (\$14.95)

1-800-NEW-FUNK started taking pre-orders for the *Crystal Ball* compilation of previously bootlegged material in early May. According to 1-800-NEW-FUNK operators, at press time ♀ still hadn't decided whether the CD set would be three CDs or more. The three-CD set is initially priced at \$50 but if an additional CD is included, the price will be slightly higher. The definite release date for the CD set is not known either.

The infamous "MPLS/The Ryde Dyvine" CD-single was reportedly available at some point but is said to be currently out of stock. 1-800-NEW-FUNK has also confirmed that the "official" NPG Magazine is no longer in circulation and that there will be no subscription refunds. A total of four issues were released over the course of two years.

Some fans received a special offer through the mail with the regular NPG flyer, including a discount coupon for mail orders

only that offered a 15% discount for purchases \$50 and over.

The international number for 1-800-NEW-FUNK is 1-612-474-1751. Orders can also be faxed with all necessary information (including credit card number) to 1-612-474-0862. You may order with a money order by mail by sending the money order and necessary info to: New Power Generation, P.O. Box 188, Chanhassen, Minnesota, 55317, USA.

## The Truth album...

The highly anticipated *The Truth* acoustic album is completed. The track list and accompanying text have surfaced:

### truth

\ˈtru:θ\ n. 1. The quality or state of being true 2. Fidelity to an original or standard 3. Reality; actuality 4. A statement that accords with fact or reality 5. Sincerity; integrity

### THE TRUTH

this side: 1. The Truth / 2. Don't Play Me / 3. Circle Of Amour / 4. 3rd Eye / 5. Dionne / 6. Man In A Uniform  
the other side: 1. Animal Kingdom / 2. The Other Side Of The Pillow / 3. Fascination / 4. One, Of Your Tears / 5. Comeback / 6. Welcome 2 The dawn (acoustic version)

Ultimately the only one that can save U is U your God is inside and 4 that God U will do whatever it takes in this self-pity so dark this sh\*ttty and stark realization it all that will soothe.

Produced, Arranged, Composed and Performed by NPG Records

With K. Dyson, Mike Scott, and help from Hans.

Released date: Unknown.

Message from another: Don't judge someone you don't know. People who talk bad about another usually do so out of jealousy, insecurity or plain evilness. Life is too short wasting our time worrying about someone else. Be the best at what you do and all will fall into place. Never underestimate something you don't understand. They nailed Jesus to a cross, burnt witches who were not evil, lynch-mobs killed people because of their differences... Will you be the leader or take part in the next crucifixion? Get to know someone personally before you speak of them. You never know, you may become best friends. We could all use another friend in the end. Right?

The album cover has ♀ looking over his right shoulder. Inside is a picture of ♀ in a pin-striped suit, legs crossed, playing an acoustic guitar. The song titled "Animal Kingdom" was also mentioned by ♀ during a recent interview with Canada's MuchMusic TV station on the occasion of his concert in Toronto.

♀'s Internet messenger "BedIScream" initially announced by mistake that, on May 2nd, a limited number of cassette copies of the album would be released through 1-800-NEW-FUNK. This information was denied as a "rumour" by 1-800-NEW-FUNK before BedIScream sent out a second message correcting the information. There are also reports that the reason why the release of the album is being delayed is because EMI is considering distributing it.

## "The Holy River" promo cassette...

In early May, the Borders Books and Music US store chain started sponsoring a giveaway of a promotional cassette single of "The Holy River" with any purchase (cat. no. 4PRO-11690). The first track on the tape is the edited single version of "The Holy River" (4:00), while the second track is the unreleased "Welcome 2 The Dawn" (acoustic version) (3:17).

The cassette jacket states that "Welcome 2 The Dawn" is "from the 4thcoming experience *The Dawn*." The track is however part of the track list for the *The Truth* album. "Welcome 2 The Dawn" is a beautiful acoustic song with many vocal overdubs and sound effects, including the "talking guitar" sound effect already used in the "This Is Not Music, This Is A Trip" remix of "Alphabet St." back in 1988.

## "Face Down" new single off Emancipation...

The latest single off *Emancipation* in the US and Europe is "Face Down." It has also been confirmed as the next single in Japan and Australia. It will be released as a single in Europe on July 7th. It is not known yet, however, whether the single is going to be available as a commercial single in the US or only as a promo single with a radio- and TV-only release, as was the

case with the first three singles off *Emancipation*.

In Europe, EMI has a promo cassette featuring three tracks: 1. clean album version 2. extended rap money mix 3. instrumental money mix. The cassette has no catalog number on the tape, just a white inlay with blue EMI as background and the tracks printed over it. On the cassette is a white label with in print "The Artist."

It has also been reported that radio stations in the USA are to be serviced with a Depro copy of "Eye Can't Make U Love Me," probably as part of a strategy to maintain a high profile for ♀ at the time a US tour is announced.

## "Face Down" nine-track single...

On May 9th, ♀'s Internet messenger sent out a message stating that NPG Records is going to release a new 9-track single including a "clean version" and remixes of "Face Down," two remixes of "The Holy River" [probably the ones that were previewed during recent Paisley Park parties] and more. The full track list reads as follows:

"Face Down" The Remix EP: clean album version / x-tended rap money mix / 1-800 newfunkhouse mix / instrumental money mix / acapella face / Eye Can't Make U Love Me [edit] / the holy river remix / the holy river dirtyhousemix / emancipation medley.

## "Face Down" video...

The "Face Down" video was directed by "Azifwekare" (a.k.a. ♀ himself) and was premiered on Canada's MuchMusic music TV station on June 5th on the occasion of ♀'s show in Toronto (Kathleen Dyson and Rhonda Smith were also interviewed on TV). The video depicts ♀'s former "Prince" self's burial office in a mock church.

All members of The NPG play various roles. ♀ himself can be seen face down in the coffin sporting one of the 1992-era concert outfits. He also plays the widow, whose face is hidden behind a dark veil and is only revealed at the very end of the video. The widow has Mayte's puppy on her lap, hinting that it might be Mayte, which of course is not the case. ♀ is also shown dancing and allegedly playing the violin (during the "Orchestra!" part of the song) and the saxophone.

The video is interspersed with another black-and-white scene featuring ♀ as the patient and Kathleen Dyson as the psycho-analyst. Morris Hayes with blond hair and Kirk Johnson can be seen as friends mourning and instrument players. The video also features many dancers and some extras, but no crowd scenes. Overall, it is a much more playful video than ♀'s other recent ones.





### "The Good Life" re-released in the UK...

The "Dancing Divaz" remix of "The Good Life" off the *The Good Life* maxi-single that was released in 1995 in the UK has developed a cult status as a dance tune in the UK and is expected to be re-released. The song has had a lot of club play in the UK since its original release but enjoyed no chart success due to lack of marketing. It could perform quite well on the UK charts this time around.

### Purple Rain movie released on DVD...

Warner Brothers was expected to issue the *Purple Rain* movie on the new DVD ("Digital Versatile Disc") video format on June 24th. The soundtrack will apparently be remixed under the Dolby Digital format, but there will be no widescreen treatment. Not many people yet own a DVD player, and the availability of software is still small. *Purple Rain* comes out at around \$25.

### Parties at Paisley Park...

Several late-night parties took place at Paisley Park during the April-June period. Dates include April 25th and 30th, and May 4th, 23rd, 28th, and 30th. Prince appeared at some of the parties, usually staying in the D.J. booth with Brother Jules or chatting with his bodyguards and band members. Mayte appeared during the May 30th party and danced with some of the crowd. Several as yet unreleased tracks were played, including remixes of "The Holy River" and "Face Down" and tracks from the upcoming *The Truth* acoustic album.

### Entertainment Tonight...

Prince appeared on the syndicated US TV show *Entertainment Tonight* on April 25th. The appearance consisted of a short, taped interview conducted before the San Jose performance on April 19th, as well as exclusive footage taken from that show. The interview focused on Prince's public and private life. When asked about his wife, Prince stated that Mayte pregnancy had "a really powerful effect on [him]" and changed the way he views women. He also said that he didn't mind the jokes about his name change, adding, "What people don't understand, they try to make light of." Apparently, the interview included a second part that was broadcast during the Sunday edition of the program on June 2nd.

### Essence Awards...

As reported in our last issue, Prince appeared at the 10th Annual Essence Awards on April 4th at Madison Square Gardens in New York City. The show was broadcast on the Fox US TV network on May 22nd. Prince didn't perform, but was there to present an award to a 68-year-old gentleman who has taken numerous foster children into his home throughout the years, even though his income is only \$20,000 a year. Female host Halle Berry said Prince was very moved by this gentleman and preferred to present the award to him and not to play that evening, much to the disappointment of the audience. The male host of the show, US comedian Sinbad, had some very high praise for the Artist when introducing him that did not seem to be scripted. Prince spoke the introduction, could be heard as the narrator in the taped video portrait of the gentleman and presented the award to him before leaving the stage.

### Prince inducts Parliament/Funkadelic...

The 1997 Rock & Roll Hall of Fame Inductions ceremony took place in Cleveland on May 6th. Prince was there to induct George Clinton's Parliament and Funkadelic bands. Prince came on stage with Mayte and pronounced a short speech including the following lines, "There was something futuristic about Parliament-Funkadelic. Yet it was earthy and funky and timely. I remember seeing him at the Beverly Theater and it was frightening. That night I went to the studio and recorded 'Erotic City.' Needless to say, he's been an influence on me and everyone I know. That's all we talk about, that's all we groove to. With great pleasure, George, I say I love you and I need you, and I'm happy to induct you into the Rock and Roll Hall of Fame." Prince did not participate in the P-Funk All Stars jam that featured George Clinton and many past and present members of the Parliament and Funkadelic bands, including Bootsy Collins and Bernie Worrell.



### Prince appears on Muppets Tonight...

The *Muppets Tonight* episode featuring Prince was finally broadcast on the Canal+ cable channel in Spain on May 4th. The show featured the revamped 1995 version of "Starfish And Coffee" that is currently in circulation among collectors, a parody of "Raspberry Beret" entitled "Raspberry Sorbet," and a brand new, piano-based song entitled "She Gave Her Angels" that is supposed to be part of Prince and Mayte's children's song project entitled *Happy Tears*. The short song features a very nice melody and arrangement, somewhat reminiscent of the original version of "Empty Room." It is a song about love and fate which refers to a girl giving "her angels to a man because that man had none to watch over him 'til she returned..." Prince also played a bit of a country song and the puppets made jokes about his name, the clothes he used to wear in the past and how fast he can write songs.

The *Muppets Tonight* show was cancelled by ABC in the US before the Prince episode was aired. However, it was recently announced that US cable station Disney Channel had acquired the rights of the show and would start broadcasting the 12 unreleased episodes, including the Prince one, in the autumn of 1997.

### Black Music Awards...

Prince spent his 39th birthday, June 7th, in Minneapolis. He was expected to attend the 1997 Minnesota Black Music Awards where he was to receive the "Lifetime Achievement Awards." The event apparently turned out to be quite badly organized and Prince did not appear, although he was indeed honoured during the event. A special musical tribute was performed by the Minneapolis band Tribe of Millions. The two-day event also featured a historical pictorial from the archives of the Minnesota Black Music Awards including Prince, Jimmy Jam and Terry Lewis, The Time, Alexander O'Neal, Sounds of Blackness and other prominent Minnesota artists, and a "Prince Film Series" special video presentation showcasing highlights of Prince's film and video work.

### Muhammad Ali and Prince...

Prince and "his idol," the boxer Muhammad Ali held a press conference in Los Angeles on June 24th to announce plans for an October 9th benefit concert in Los Angeles. Ali, 55, who suffers from Parkinson's disease and has difficulty speaking, called on celebrities to enlist. Money raised from the show will be donated to organizations around the world that promote religious and cultural tolerance. Prince immediately accepted to participate. The concert is expected to be followed by a CD and video release to help raise more money.

### EMI Records is shut down...

EMI's US music label EMI Records, which is the label that released *Emancipation*, has been shut down as part of a restructuring of the whole EMD entertainment conglomerate. Most current artists on the label have been picked up by other labels owned by EMD, including Capitol and Virgin Records. What impact this restructuring will have on Prince's current "deal" with EMI is not known as of yet.

### Theme song of Bryant Gumbel's new show...

Prince announced in mid-June that negotiations are currently under way for him to write the theme song for Bryant Gumbel's new CBS TV show that will start this fall. Bryant Gumbel is the former co-host of NBC's *Today Show*, which he left back in January 1997. Prince had appeared live several times on the program, including during Bryant Gumbel's farewell program.

### The Love 4 One Another web site opens...

The *Love 4 One Another* web site, which is designed by a group of on-line Prince followers after Prince launched the idea through his Internet messenger "BediScream," and looks more and more like it might become a replacement for Prince's currently unavailable The Dawn web site, as well as a place promoting Prince's *Love 4 One Another* charity concept in various forms, opened in May 1997 at the following URL: <<http://love4oneanother.togdog.com>>. (The web site will

probably soon move to the following URL: <<http://www.love4oneanother.com>>).

The site designers were provided with an exclusive new logo created by Prince and Steve Parke. They are also receiving exclusive news items included on a special news page and will soon be able to make other resources available, such as sound snippets. UPTOWN, along with many other Prince-related organizations and individual followers, is fully involved in the project.

### Crystal Ball track list...

One of the latest news items provided by Prince through the *Love 4 One Another* web site is that "preliminary mixdown is complete on the *Crystal Ball* package." The package is expected to be three CDs and 30 songs. Tracks slated for inclusion are the 1985-86 outtakes "Moviestar," "Sexual Suicide," and "Crucial," as well as many more recent compositions: "Calhoun Square," "Hide The Bone," "18 & Over," "What's My Name?," "Poom Poom," Shock G's Silky Smoove Remix of "Lovesign," "Dabang," "2morrow," and a live version of "Days Of Wild [Free The Slave]." Many of the tracks are well-known amongst fans and collectors. Another song planned for inclusion is "Clorreen Baconskin," which is a 1983 outtake, recorded with Morris Day and Jesse Johnson during sessions for *The Time's Ice Cream Castle*.

### Emancipation tour...?

EMI has announced that Prince will follow the current low-key *Love 4 One Another* tour with a full-scale *Emancipation* world tour in July/August in the USA in bigger venues. A more mainstream single than "Face Down" will be selected for Top 40 radio and released to coincide with the launch of the tour.

There are also rumours that the US leg of the tour will be followed by a European tour in the autumn, although this has not been officially confirmed yet and plans could always change.

### Art display...

The April 1997 issue of German magazine *Max* contained nine pictures of paintings inspired by Prince's music and *Love 4 One Another* concept that were displayed from April 19th to May 3rd in an art gallery in Cologne, Germany. The art works are expected to travel Europe, after which they will be sold in an auction and all the money will be donated to the *Love 4 One Another* charity fund established by Prince.

Prince himself was not present at the official opening of the exhibit but sent a thank-you note that read:

Eye am genuinely moved 2 hear  
that people have found inspiration  
through my art 2 conceive THEIR OWN.  
Eye deeply regret not being able 2 attend,  
but extend my warmest regards 2 everyone involved.  
THANK U 4 honoring me.  
Creative freedom has always been the cornerstone  
of my existence and the mother of all my inventions.  
Eye look forward 2 seeing u all soon.  
Freedom is a beautiful thing  
Prince

### Glam Slam Miami to re-open...?

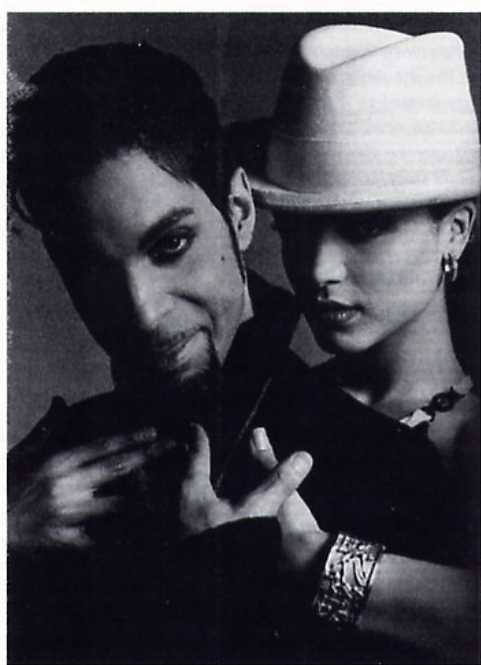
While all other Prince-owned night clubs and stores have closed or been sold and renamed, the Glam Slam night club in South Beach, Miami, Florida is currently undergoing renovations and might re-open soon. A celebration is rumoured to take place there some time soon with a Prince performance, and special tickets have been given away on various radio stations across the US to lucky listeners for a mysterious celebration in Miami.

### Prince's Beverly Hills house for sale...

Prince's house in Beverly Hills in California is currently for sale for over 2 million dollars and was featured on US talk-show *Oprah* on May 13th as part of a program on celebrity houses for sale. The sale is reported to be the consequence of Prince's decision to relocate in Minneapolis where he feels more creative.







### Associated artists news...

Sheila E. has been appointed as band leader for basketball star Magic Johnson's forthcoming TV show. She will be the first ever female band leader on a national late-night TV show in the US.

Rosie Gaines is currently high on the UK charts with a remix of the song "Closer Than Close" from her eponymous Motown album. She has released a new album entitled *Arrival* which is only available through her own web site at <<http://www.rosiegaines.com>>.

The Time are rumoured to be working on a new album with Jesse Johnson. The band are still currently touring (without Jesse Johnson) in various American cities and doing a few dates in Europe.

Carmen Electra is currently enjoying a lot of success following her two features in *Playboy* magazine. She is currently host of the MTV dating show *Singled Out* and will soon join the cast of US series *Baywatch*.

### New book...

The Lyrics of Prince Rogers Nelson/*♫* - A Literary Look at a Creative, Musical Poet, Philosopher, and Storyteller by C. Liegh McInnis, Jr. has been published by Psychedelic Literature, Jackson, Mississippi. *UPTOWN* has previously published a couple of excerpts from the book.



## HELLO comments, questions & answers

### Out with the old, in with the new!

Dear *UPTOWN*,

About the letter Tommy J. wrote expressing his disappointment about the show he attended at Roseland, I was at the January 7th show in Philadelphia at the Tower Theatre and I do see his points and agree with him. To sum it up real fast, if you're not Prince anymore why such a strong emphasis on those songs and really not much from *Emancipation*? I was very close to the stage and in between songs or during quiet moments I'd be yelling out "Play 'Style'" or "My Computer" or "Right Back Here In My Arms." Needless to say, none were played.

Don't get me wrong - I had a great time and would love to see the show on tape (this is the only music I listen to). I have the opportunity at my job to wear a Walkman and I play tapes from all the albums. I'm very thankful that a guy like this has been put on the Earth in my time and being that close in Philly was something I'd never trade for anything. (Even saw the Artist and Rhonda looking at us. Not to be bragging but my girlfriend is a Mayte version and I was in a suit dressed 2 the 9's). So I guess it's a give and take situation. I know he wants to play songs that everyone knows, but guys like Tommy J. and myself on the other hand have been there and done that - show us the new stuff!

One other complaint: not all of us are into this computer and website stuff. Personally, I'd love to spend the time on it, but I just don't have it. I also know that he has fans (friends) all over, for example the inner cities, who don't have the \$\$\$ for a computer, so why should those people get an inside track for free music and messages? Here I am someone who has supported him throughout the years, buying albums once they're released, merchandise from 1-800-NEW-FUNK and so on - I'm still not going to deal with a computer no matter what so why should everyone else get a headstart?

Charles D. Phipps, Wayne, Pennsylvania

Thanks for your comments. In regards to your feelings about the Artist's interests in computers, besides actually being connected to the Internet like a majority of other people (not just *♫* fans), he does not really have a large presence. The Dawn website, the only official area on the Net, has been closed down for several months now. Occasionally certain people get informational messages from BedIScream@aol.com, but no one has ever been able to prove conclusively that this is *♫* or one of his associates. The web pages that are *♫*-related (like *UPTOWN*'s) have not been sanctioned by the Artist or Paisley Park and are more of a labour of love constructed by the fans.

You are correct, not everyone can afford to spend \$2,000-\$3,000 on a computer system, and obviously this is a major drawback. However, as time goes by Internet access will become both cheaper and more accessible to people with lower incomes. It is the future, and with the numbers of people around the world who now subscribe to an Internet provider, it is a demographic section that cannot be ignored when marketing new products and services (including new albums). Besides, *♫* has yet to introduce a product that is available exclusively over the Internet. That's what 1-800-NEW-FUNK is for!

### Another view

Hello *UPTOWN*!

Well, another job well done! I just received #28 and as usual, I'm very impressed. I agreed with the *Editor's Note* by Lars O. Einarsson. Yes, *Emancipation* is beyond great, but *♫* seriously needs to release some singles from it! He could certainly use a Top 10 single right now, and if he had one, probably the album would still be high on the charts as well. It's a shame that most of the record-buying public will never get to hear potential chart-toppers like "Emale," "In This Bed I Scream," and "Sex In The Summer."

I wanted to respond to the letter by fan Tommy J. who was disappointed with a recent Love 4 One Another concert he attended. Having gone to the two San José shows (April 19 & 20), I was thoroughly pleased with my experiences. Yes, the current live act does seem to be a "budget" version of past shows, but I look at it in a different way. The Artist may be trying to get away from the "excess" of past tours (i.e. the rappers, the half-nude dancers, the sermons, the silly soap opera "plots," etc.). I think he's trying to put the focus back on the music and this may explain why his current band doesn't even

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engage in slick dance routines with him.

I, too, feel he is using too many samples and pre-recorded music. But I think he is just "warming up" and trying to teach his music to his band (most of whom are new members). I'm sure as time goes by, he won't be using samples because the band will be well-rehearsed and skilled at playing these new songs. I would have loved to hear more *Emancipation* tracks, too. Songs like "Emale," "One Kiss At A Time," "Courtin' Time," and numerous others would drive the fans crazy, especially with a strong horn section. But again, we have to remember that the Artist is just warming up, testing the waters before he gives us the real deal this summer. Relax.

Yes, too many songs were stretched out into long jams, especially the rockin' "Sleep Around." It would be nice if he would stand at his mic more and sing. I recall, on his 1980 tour, he would stand at the mic and sing a song like "Still Waiting" so good that it would bring tears to your eyes. That's what I'd like to see more of: soulful drama! A song like "Eye Hate U" is a good place to start.

The Artist did do a lot of "Prince" songs to be sure. But realistically, he has to do these songs because they are, and always will be, a part of him. Sure, he changed his name to  $\frac{\pi}{2}$  and is trying (in other ways) to distance himself from his past, but the old songs will never be forgotten by most of his fans. And let's be honest here, he wants to sell tickets. I believe that a Prince/ $\frac{\pi}{2}$  show with all-new material and no oldies won't do very good business, at least not in the US. But I agree with you Tommy, *Emancipation* does indeed contain enough great music to make up 75% of a show. I'm praying that the larger venue summer tour will feature more new stuff.

$\frac{\pi}{2}$ 's sexy persona may always be present. He may be married and *Emancipation* does display a new maturity, but he does have a lot of young female fans who never get tired of his sexy Playboy image. He can't let 'em down now can he?

I guess the main point is that we should be patient and wait to see what the next leg of the tour will be like. Undoubtedly, he will make many changes and I'm sure the new shows will be more exciting and thrilling than the mini-tour he just gave us. Also, we should be glad that he is touring in the US at all, considering how long it's been since he did. But again, I thought Tommy's letter was excellent. Peace,

David Irving, San Jose, CA

David makes some very valid points. Essentially, one of  $\frac{\pi}{2}$ 's biggest difficulties right now is that he is not really attracting very many new fans. At the Cleveland concert on May 18th, I was sitting in front of some people who, before the show began, were making comments like "He has to do '1999'." He's got to do "When Doves Cry." Those are the songs that made him who he is." While these statements are at least partially true, I felt like grabbing these people and telling them to leave now because they are going to be very disappointed.

$\frac{\pi}{2}$  does need a major hit single (preferably two or three!) right now. This is how to attract a new, younger audience. But it probably will not happen. As wonderful as the promotion for *Emancipation* was, what has happened to it now? He released two new singles in January ("The Holy River" and "Somebody's Somebody"), but videos are not released until the end of February and the end of March, respectively. A promo cassette is then manufactured for "The Holy River" but not released until mid-April and then only through a medium-sized chain of bookstores in the US. By this time the singles have been dead for at least six to eight weeks. For once, we would like to actually see the Artist coordinate his promotion. Have a video ready before the single is released, actually release a commercial single to the shops (a necessary evil these days, despite its money-losing reputation). Then make some TV/radio appearances to promote the new single.  $\frac{\pi}{2}$  can do this, just look at how he turned "The Most Beautiful Girl In The World" into a smash around the world!

#### Mispressing collectibility?

Dear UPTOWN:

My copy of the "Sign O' The Times" UK 12" was pressed with two A-side labels, although one side is "Sign O' The Times" and the other is "La, La, La, He, He, Hee" when you listen to the record. Was this a common error or is this unusual? While on the subject, a friend of

mine has a copy of the *Mazarati* LP with the last track not listed on the sleeve (my two copies each have all the tracks listed). Is this an unusual error? It would be interesting to compile a list of all the known mispressings (such as the US "Alphabet St." promo CD, the UK "Paisley Park" 12", the Mica Paris 12", etc.).

Thanks as always!

Daniel Bagdadi via Internet

In our several years of record collecting we have also come across these mispressing from time to time. Prince/ $\frac{\pi}{2}$  fans are not alone in this respect, as many other artists have similar items. Obviously, in most cases, these abnormalities occur due to human error in the production process (although it has been rumoured that the Mica Paris German 12" of "If I Love U 2 Nite," which has Prince's version it, was done by a fan at the label on purpose). With few exceptions these items do not usually command a premium in the marketplace. In terms of their collectibility, collect what you enjoy the most! That's what makes it a fun hobby.

#### Tracking down Dream Factory and Crystal Ball Hello UPTOWN!

It has been fairly well-documented how *Crystal Ball* was reduced from a three-LP set to become the *Sign O' The Times* two-LP in 1987 (after Prince added "Sign O' The Times") when Warner Bros. said no to Prince's idea. It has been suggested that he made *Emancipation* a three-CD set to show Warners that it could be done. Whatever the case may be, my question is if the original *Crystal Ball* (i.e. not the set which is currently being prepared for release) contained any tracks from the aborted *Dream Factory* project? As I understand it, *Dream Factory* was going to be an album by Prince and The Revolution, featuring a lot of input by the band members (particularly Wendy and Lisa), whereas *Crystal Ball* seems to have been a solo work. Is this correct and, if so, does this mean that all the *Dream Factory* tracks were shelved when Prince began work on *Crystal Ball*? I'm grateful for your clarifications.

Regards,

Timothy Williams, Los Angeles, California

During research for his new book project, Per Nilsen has been able to trace the evolution of *Sign O' The Times*, from the *Dream Factory* project via the *Crystal Ball* and the *Camille* albums. According to Per, Timothy is correct about describing *Dream Factory* as a "Prince and The Revolution" project and *Crystal Ball* as a solo effort, i.e. "Produced, arranged, composed, and performed by Prince." Does this mean that no *Dream Factory* tracks survived to *Crystal Ball* and/or *Sign O' The Times*? Not Even though *Dream Factory* was going to be presented as a "team" effort by Prince and The Revolution, Prince did in fact use many of the tracks on *Crystal Ball* (and, hence, on *Sign O' The Times*).

*Dream Factory* underwent several configurations before a two-LP set was mastered in August 1986 (prior to the European tour). No less than eight tracks on this album made it to *Sign O' The Times*: "The Ballad Of Dorothy Parker," "It," "Strange Relationship," "Starfish And Coffee," "Slow Love," "I Could Never Take The Place Of Your Man," "Sign O' The Times," and "The Cross."

It is perhaps particularly noteworthy that the track "Sign O' The Times" was included on *Dream Factory*. As Timothy suggests, the song is often thought to have been one of the last recorded for *Sign O' The Times*. However, Per's research shows that this is not correct; it was recorded in July 1986. No less surprising is the fact that "Crystal Ball" also was a track on the final configuration of *Dream Factory*. Contrary to rumour, the *Dream Factory* album did not have a unified theme or linking thread, being planned simply as a colourful collection of multi-farious tracks, attributed to Prince and The Revolution.

All of this kind of shows how small the actual difference is between a Prince/ $\frac{\pi}{2}$  "solo" and a "band" "project. Regardless of what it says on the cover of an album, it is still basically Prince/ $\frac{\pi}{2}$  on his own. The obvious exceptions are the tracks he records live with parts of or the entire band (The Revolution, The NPG, or any other band or line-up he has worked with). This has always been the case and remains so today, with The NPG. The NPG's *Exodus* album, for example, was another outlet for  $\frac{\pi}{2}$ 's music and not really a creative expression (apart from playing) by The NPG band.

## RELEASE IT

For the last time in UPTOWN magazine, this is a list of Prince/ $\frac{\pi}{2}$  fanzines which we believe are currently in operation. From now on, this section as well as Interactive can be found solely at our web site.

#### TheContinental

PO Box 21268  
NL-3001 AG Rotterdam  
Holland  
e-mail: <TheContinental@cindy.et.tudelft.nl>  
WWW: <http://morra.et.tudelft.nl/TheContinental/>  
Language: English

#### Emancipation

Skr. poczt. 94  
03-906 Warszawa 131  
Poland  
e-mail: <agarz@tarnet.pl>  
Language: Polish

#### The Interactive Experience

PO Box 541  
Sheffield S9 4YN England  
e-mail: <squinn@glam.ac.uk>  
Language: English

#### LoveMenWomenPeace fanletter

c/o Edward R. Cano, 502 E 80th St  
Tacoma, WA 98404-1014,  
USA  
Language: English

#### NewPowerSoul

Ralf Gölpen, Hankepank 9  
DE-52134 Herzogenrath  
Germany  
e-mail: <frank@globalxs.nl>  
WWW: <http://www.globalxs.nl/home/f/frank>  
Language: A German and a Dutch edition

#### 7 Magazine

PO Box 363  
Chadstone Centre, VIC 3148  
Australia  
e-mail: <sevenmag@ozemail.com.au>  
WWW: <http://www.ozemail.com.au/~sevenmag>  
Language: English

#### the $\frac{\pi}{2}$ family

P.O. Box 2007  
So. Hamilton  
MA 01982-0007, USA  
e-mail: <PrinceFam@aol.com>  
Language: English

## internet resources

#### News group (USENET)

alt.music.prince (a.m.p.)

#### Mailing lists

The Paisley Park Mailing List (PPML):  
<ppml@togdog.com> with subject  
"subscribe ppml" for subscription.  
Also provides a FAQL  
(Frequently Asked Questions List).  
The *Emancipation* mailing list:  
<igot@auracom.com> for subscription.

#### World Wide Web (WWW)

Love 4 One Another - the premiere news site:  
<http://love4oneanother.togdog.com>  
Links to many other  $\frac{\pi}{2}$  web sites from UPTOWN online:  
<http://home3.swipnet.se/~w-30393/UPTOWN.html>  
or <http://home1.swipnet.se/~w-12232/UPTOWN.html>



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RISTOPHER TRACY'S PARADE



# RISTOPHER TRACY'S PARADE

IN UPTOWN'S CONTINUING SERIES OF ALBUM STUDIES, THIS TIME WE TAKE A CLOSER LOOK AT *PARADE*, WHICH WAS PRINCE'S THIRD ALBUM IN LESS THAN TWO YEARS WHEN IT WAS RELEASED IN 1986. IT IS AN AMBITIOUS RECORD OF STARTLING VARIETY, SHOWCASING A WIDE RANGE OF MUSICAL STYLES, ARRANGEMENTS, AND SOUNDS. IT REMAINS ONE OF THE FAVOURITE ALBUMS OF MANY PRINCE/♀ FANS.

RELEASED ON MARCH 31ST 1986, *Parade* WAS THE SOUNDTRACK TO Prince's second motion picture, *Under The Cherry Moon*. The album fared much better commercially and critically than the film, which was a huge disappointment after the promising *Purple Rain*. Still, the US sales of *Parade*, 1.8 million, showed a steady decline from the ten million copies of *Purple Rain* and nearly three million for *Around The World In A Day*. The album got to number three on the chart. It was notable, however, that while Prince's US sales were shrinking, he was beginning to sell more in Europe. Exceeding the sales of *Around The World In A Day*, the record sold 1.4 million copies in Europe and other markets.

*Parade* was further proof that Prince was more concerned with musical growth than repeating past successes. It is an ambitious record of startling variety, showcasing a wide range of musical styles and sounds. The album finds him moving away from the more immediate pop and rock music of his 1983-84 period. Indeed, *Parade* is a musically demanding, if somewhat inconsistent, record that takes work to fully appreciate.

In many ways, the album represents a quantum leap from the uniform "Minneapolis sound" of his previous records. An essential musical ingredient on *Parade* is Clare Fischer's evocative orchestral arrangements and for the first time horns played a large part in Prince's music. Eric Leeds played saxophone on "Girls And Boys" and "Mountains," the latter also featuring Eric's friend, Matt "Atlanta Bliss" Blistan, on trumpet.

Another significant new element in Prince's music on *Parade* is the Fairlight, a sampling keyboard, which opened up a whole new world of sounds. Prince was actually a late-starter in using a sampling keyboard, Peter Gabriel and Kate Bush having featured the instrument on early eighties albums. The album also introduces the Roland guitar synth on "Girls And Boys" and "Anotherloverholenyohead," and a Caribbean steel drum on "New Position."

## SESSIONS AND PLAYERS

Even though *Parade* was the third album attributed to Prince and The Revolution, only "Mountains" showcased the entire group: Wendy Melvoin, Lisa Coleman, Brown Mark, Bobby Z. Rivkin, Matt Fink, Eric Leeds, Matt Blistan, and Miko Weaver. However,

the album involved Lisa and Wendy to an even greater extent than on *Around The World In A Day* or *Purple Rain*. They worked closely with Prince on most of the album and sang backing vocals on many tracks. They came up with the music for "Mountains" (the lyrics were by Prince) and Wendy sang the lead vocal on "I Wonder U." Additionally, they accompanied Prince on "Sometimes It Snows In April," Wendy playing acoustic guitar and Lisa piano. "Venus De Milo" and "Under The Cherry Moon" were credited as being co-written by Prince with his father, but his actual contributions, if any, are uncertain.

Several people guested on individual tracks. Prince kept Mazarati's backing vocals on "Kiss," which first had been recorded by Mazarati after Prince had given David Z. Rivkin, their producer (with Brown Mark), a demo of the song. Sheila E. played cowbells on "Life Can Be So Nice," drums on "Venus De Milo," and sang backing vocals on "Girls And Boys." Susannah Melvoin also sang backup on "Girls And Boys" as well as on "Anotherloverholenyohead." Susannah's and Wendy's brother, Jonathan Melvoin, played drums on "Do U Lie?" The head of Prince's wardrobe department, Marie France, was called on to speak a monologue in French on "Girls And Boys," while Sandra Francisco, who took part in the shooting of *Under The Cherry Moon*, provided a brief spoken intro to "Do U Lie?," also in French.

In contrast to the preceding albums, which had been compiled of tracks recorded over longer periods of time, the majority of *Parade* was recorded during a concentrated three-week period of Sunset Sound sessions in April and early May 1985, shortly after the completion of the *Purple Rain* tour. Further songs were recorded in Minneapolis in the Washington Avenue warehouse that Prince used as a rehearsal and recording space from July 1985 until the Paisley Park studio complex began operations in 1987.

The album was completed after the shooting of *Under The Cherry Moon* in France when Prince recorded "Mountains" with the expanded Revolution line-up in late November before cutting the final track, "Anotherloverholenyohead," at Sunset Sound in mid-December 1985 when the album was edited and sequenced. Clare Fischer added orchestrations to all the songs barring "Kiss," but Prince did not end up using all his work on the album (more of it can actually be heard in *Under The Cherry Moon*).



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## "DEEPER THAN THE FLESH"

*Parade* displays more of Prince's melodic flair than any previous record and it largely lacks the guitar attack and rock energy of *Purple Rain* and *Around The World In A Day*. Compositions such as "Sometimes It Snows In April," "Venus De Milo," "Under The Cherry Moon," and "Do U Lie?" all rely on attractive, expressive melodies. "Anotherloverholenyohead," meanwhile, is a prime example of Prince's potent brand of highly rhythmic rock and "Girls And Boys" and "Kiss" are two of his funkiest efforts since 1999.

Although the album contains a few heavily orchestrated songs, the majority of the tracks are fairly sparse and adhere to Prince's "less is more" approach to arranging. Indeed, "Kiss" and "New Position" are two of his most bare-boned songs ever. Other tracks such as "Mountains" and "Anotherloverholenyohead" have a fuller sound than Prince's previous albums. The dizzying range of arrangements, sounds, and musical styles notwithstanding, the twelve tracks of *Parade* hang together with a remarkable fluency.

Most of the songs on *Parade* can be understood outside the context of *Under The Cherry Moon*. Unlike the *Purple Rain* soundtrack, few of the tracks on *Parade* support the storyline of the film. In fact, only three songs directly refer to the film or its characters, "Christopher Tracy's Parade," "Under The Cherry Moon," and "Sometimes It Snows In April." However, most songs touch on the same theme as the film: true love goes beyond all physical limitations and conquers everything, even death, if one perseveres and has faith in the power of love.

The lyrics of *Parade* evidence a more mature outlook on life and relationships. Whereas sex was once an essential ingredient in Prince's writing, now sex is only one part of a close love relationship. His early work rarely concerned deeper emotions or intimacy, concentrating instead more on physical attraction, lust, and sex.

Some of the tracks on *Purple Rain* and *Around The World In A Day* dealt with the struggle of recognizing the difference between love and lust, thus indicating a growing awareness of aspects of love, yet the *Parade* Under The Cherry Moon is the first time that Prince communicated the belief that sex, is the essence of life, or, as Christopher puts it in "Do U Lie?" you really love someone, it will go deeper than the lust, heavier than sex."

## MIXED REVIEWS

Many critics saw the album as a continuation of Prince's whimsical "psychedelic" phase and the response was mixed. Richard Cromelin wrote in the *Los Angeles Times*, "Prince did not get all the flower power out of his system with last year's mind-bender LP, because this new album is a march of toy soldiers featuring sawing string quartets, flutes, fanfaring horns and images of 'strawberry lemons' that can almost taste the colours, man." Richard F. Schickel of the *Washington Post* described the album as a "mixed bag" with a few truly memorable moments, while *Creem's* Jim DeRiso wrote, "Despite the atrocities, there's actually more great music on the last two albums. I guess that's how it's always been with this Prince guy, the path of the erratic nut."

The *New York Times's* John Rockwell thought Prince tempted to "recoup ground lost by negative publicity" personally. He felt it was "likely to succeed in spite of three unrelated reasons. One, it's very good. Two, it's a track for Prince's forthcoming film, it may win a win in the same way as the *Purple Rain* soundtrack. The increasing volatility of the pop music star-making marketing apparatus, it's about time for public taste to swing in Prince's favour." Davitt Sigerson, *Rolling Stone*, praised *Parade*, "All sounds are treated equally, erasing the 'basic track' and 'sweetening.' Prince has achieved a full groove using only the elements essential to the funk, so has devised a funk completed only by the listener's imagination."

Most of the European critics were very enthusiastic. Mitchell, *Sounds's* long-time Prince follower, gave the album a high rating, "It's a relief to find Prince returning to some of his best values with this LP. The values referred to are those of his early and 1999, directness, combined with arrangements which are deceptively uncluttered and yet reveal all the complexity of a frighteningly sophisticated musical intellect after busy years of plays, and a healthy helping of implicit sleaze." Steve Lamacq of *Melody Maker* likened the diverse album to the best of the Beatles records, concluding that "*Parade* is the best thing else you've heard this year." Less impressed, *Baileys's* *New Musical Express* labelled the record "laboured and self-satisfied."

## "INTRO"

The first side of the original LP release of *Parade* is "Intro" and the second side "The End." The album begins auspiciously enough, with "Christopher Tracy's Parade" a poorly written feel-good lyrics and cheerful sing-song to a stomping march beat, the song is an unfortunate start to what is more or less the title track of the album. Composed of orchestra, with flutes, trumpets, and strings to form the busy arrangement. However, the reverb-drenched results in a fairly messy, confused sound. Incidently, the construction of the song resembles "Around The World In A Day" with the insertion halfway through of a musically contrasting section of wordless vocalisations (by Wendy, Lisa, and Susar with "Around The World In A Day," there is a feeble welcome aboard a journey.

Although it specifically refers to Prince's character Christopher Tracy from the movie, the song can still be understood outside the context of the film as having a message about the importance of having a positive outlook on life. Urging everyone to hold Christopher Tracy's parade," Prince seems to be



that people should enjoy life. He tries to make the point that bad luck might always wash away one's celebration of life, but he does so with a pointless reference to a rain of "strawberry lemonade." That image seems dictated not by any importance to the song or the story of the movie, but rather through the need to have a phrase rhyme with the words "Christopher Tracy's parade." The problem with his reference to a rain of "strawberry lemonade" is that, in his zeal to keep the song a light-hearted effort, he uses a fairly benign and superficial image to represent the concept of tragedy. What this does is to minimize the impact of life's potential harshness. In keeping with the upbeat theme Prince is struggling to create in this song, he then urges us to give all that we can in order to find our reward in life. He mentions how the devil cannot tolerate the music made by Christopher Tracy's piano, forcing him to run to his "evil car." It seems that he wants to establish that the chords struck by Christopher Tracy express some inner goodness that repels the negative in life, but the use of the "evil car" motif (complete with sound effects) was yet another uncharacteristically poorly crafted image.

"Christopher Tracy's Parade" was originally recorded as "Wendy's Parade" before Prince replaced the references to "little girl Wendy" with Christopher Tracy to tie the song with the film. Prince sings that "everyone should come and dig little girl Wendy's guitar." Interestingly, that line rhymes better with the lyrics that follow ("The chord strikes, the devil no like, so he runs to his evil car") than does the phrase "Christopher Tracy's piano" found in the final version.

The album improves with "New Position," a minimalist funk outing featuring prominent backing vocals by Lisa and Wendy. Lacking guitar and keyboards, the whole song is created around a fast, moving bassline. A Caribbean steel drum adds flavour to the bare-boned arrangement of bass and drums. In this song, the man complains to his lover that they have been together for too long a time, apparently stuck in the same old routine. Prince's cure is to "try a new position" in order to make things better before it is too late and he suggests that they renew their relationship by "fishin' in the river of life." As if his lover needs to put aside her preconceptions about life and love, he tells her to forget her past and to try his "new funk," which is his way of suggesting an alternative to things as they usually are. Prince brags that he will "do" her "like a good man should." Ironically, the song then slows down to a gradual stop. Although this is described in the sheet music as being "like a wound-down music box," it sounds more as if the song just runs out of steam.

"New Position" leads without pause into the brief, enchanting "I Wonder U," which is sung by Wendy. Clare Fischer's orchestra is central to the arrangement and the overall texture is close to "Christopher Tracy's Parade." The entire melody of the brief track (less than two minutes) is confined to just three notes and with only a few lyrics repeated several times, Prince does not have time to develop any ideas to complete fruition. The song is nonetheless effective in creating a hypnotic sense of wonder at the miracle found in the mere presence of one's lover. Like a mantra invoked over and over, Wendy states, "I, how you say, I wonder you."

Continuing on from "I Wonder U," "Under The Cherry Moon" speaks to a sense of ennui and dissatisfaction with life. Prince sings the part of a man who is restless and longs to "fly away" and find his destiny. Given the identification of the song with the movie, the man is undoubtedly Prince's character, Christopher Tracy. His frustration is such that, if things do not change soon, he feels as if he is going to die, romantically enough, in the arms of his lover. The same sense of despondency is reflected in the second verse, where Prince sings of how he wants "to live life to the ultimate high," yet at the same time he ponders dying young "like heroes die." In searching for a release from his feeling of listlessness, he looks to his lover, wondering if the answer is in some "wild special" kiss he needs to give to her. He recognizes that unless someone "kills" or "thrills" him, his fate is to die in the arms of his lover "under the cherry moon." Prince says that lovers like him and his

woman are "born to die." That death is probably better understood as being more spiritual than physical, their love-making being the release he needs to free himself from the cares and concerns of the world.

With its melodic skips upward and downward, "Under The Cherry Moon" has a dramatic quality that is reminiscent of theatre music. Prince weaves a fluid synth line around the beautiful melancholy melody, which he plays on piano. He frames the verses with a falling melodic phrase, suggesting a sense of tragedy. Lacking a chorus or bridge, the song consists of only one melodic theme that repeats with each successive verse.

The next track, "Girls And Boys," shows Prince at his effortless funky and playful best. The song has an infectious seesaw melody that takes shape directly out of a rhythmic keyboard figure. Deep-diving baritone saxophone accents by Eric Leeds add excitement and Prince spices the arrangement with some squeaking guitar synthesizer phrases. Backing vocals by Sheila E., Wendy, Susannah, and Lisa give the chorus added punch. Marie France recites some lyrics in French which further intensifies the seductive aspect of the situation. Prince also speaks some lyrics and even includes a brief rap.

The song tells a fairly straightforward story of an attractive couple who were made for each other. It does not contain any complex ideas or detailed narrative, but it does mirror some of the elements found in *Under the Cherry Moon*. The man and woman in the song are recent acquaintances, not unlike the lead male and female roles in the movie, and the setting is France. The woman is revealed to be "promised to another man," again as in the film. And just as the two characters in the movie had to deal with their conflicting emotions, the song mentions how the man tries "hard not to go insane" over the fact that the woman is supposed to marry another. Prince interjects some spiritual concerns into the song by stating that they could meet "in another world, space and joy." He also says that they could meet "somewhere after dawn."

In each of the three verses of the song, Prince uses an image of birds flying away from a storm as an indication of the trouble facing the star-crossed lovers. In the first verse, even though the lovers are described as kissing on the steps of Versailles, the problems ahead are symbolized by the statement that it looked like rain, with the birds flying away. In this verse there is merely the appearance that the storm is on the horizon, but this is enough for the birds to begin to take flight. In the second verse, after Prince states how the man is trying to cope with his lover being promised to another, the birds are described as actually flying, just as the rain does. This image seems to suggest that the two are in the midst of their troubles. In the third verse, after mentioning how the man had to leave on account of his pride, the birds are described as having already left because of the rain. This bird image suggests the tragedy of the lovers having lost each other in spite of their love for one another.

"Life Can Be So Nice" is the album's least accessible track. It is a dense, frantic, and somewhat dissonant song celebrating the good feeling one gets from being in love. A monotonous flute motif, repeated from beginning to end, provides the focus for the track. Much like "Christopher Tracy's Parade" and "I Wonder U," the production is overloaded with too much echo. The song starts out with lyrics of a man who feels joyous in the morning because he is so sure of his love for his woman. Continuing with the morning theme, Prince says that a breakfast of scrambled eggs is boring in comparison. Unfortunately, Prince apparently failed to consider that scrambled eggs are boring compared to almost everything. He continues with references to kisses delivered with milk from his lover's lips, and morning glories that never lie. Even the chorus, which is the title of the song, "Life can be so nice," is a rather bland expression of the joys love can bring to a person.

A complete contrast to the preceding track, "Venus De Milo" is a serene instrumental with a string arrangement by Clare Fischer that beautifully complements Prince's piano-playing. The composition has a timeless, languid feel, summoning up both a sense of romance and drama. At not quite two minutes, it is much too short.







## "THE END"

"The End" side of *Parade* starts with "Mountains," a song which sees the re-emergence of Prince's falsetto voice, rarely heard on record since *Dirty Mind*. The song is a parable of sorts about the power of love overcoming fear and despair. Much like "The Ladder" on *Around The World In A Day*, it starts out with the phrase "once upon a time." Prince tells of a person living "in a land called Fantasy," who is encircled by seventeen mountains, which in turn are surrounded by the sea. The isolation and despair of the person to whom Prince is speaking is made evident when he relates how the devil told that person that another mountain would appear every time that person's heart was broken. Prince continues by telling how the devil also said that the sea would overflow with the person's tears, and that "love will always leave you lonely." Prince's response to this is to reassure the one to whom he is talking that the mountains and the sea are just that and nothing more; they certainly are not the harbingers of isolation and doom as the other has been duped into believing. The song suggests that the source of our fears and anxieties is often within us, and not the outside forces we imagine to be aligned against us. As he explains it, if one has faith, love will conquer those seemingly insurmountable obstacles.

The second verse continues with the "once upon a time" theme. Prince makes an allusion to the idea of finding happiness amidst despair is as difficult to find finding a needle in a haystack. He continues by listing such societal ills as political and social unrest and airplane hijacking, all of which are described as being enough to drive a person crazy. But again, his answer is that love has the power to vanquish those problems as well. What Prince has done with this song is to first raise a totally fictional situation where love can conquer those problems, and to then go on to say that even the actual hardships that people must face in the world are just as illusory when you trust in the power of love.

"Mountains" is vibrant funk offering, driven by a propulsive Linn LM-1 drum machine beat. The song boasts a peppy Earth, Wind & Fire-flavoured horn riff. However, staying on one basic chord, with a sitar-like drone permeating the whole track, there is little harmonic or rhythmic variety throughout. Towards the end, the song turns into a confusing polyrhythmic experiment as Prince adds a second drum pattern on top of the main beat.

Starting with a few spoken words in French by Sandra Francisco, "Do U Lie?" reveals a great deal of insecurity about Prince's relationship with his woman. The song begins with Prince admitting that he thinks of his lover when he is alone in his bedroom. He creates an interesting bit of word play with the contrast between his *lying* down alone and his pondering whether his lover is *lying* when she says she thinks of him. His loneliness leads him to cry for his lover, and to wonder whether she cries for him in return. Totally immersed in doubt, he wonders whether the tears she cries are real or just another form of lie.

As is typical for Prince's "do-wrong woman" songs, he repeatedly establishes the depth and sincerity of his love for his woman. However, the light, bouncy music of "Do U Lie?" contradicts the sentiment of the lyrics and the song fails to convey any real emotion due to this mismatch. Prince's voice swoops and dives, and his affected, melodramatic delivery further reduces the emotional impact of the song. With its accordion sound and jazzy swing rhythm, the song shows a certain influence from the French chanson tradition, yet it ends up sounding more like a lighthearted parody than a serious piece of songwriting, somewhat in the manner of Paul McCartney's Beatles pastiches, "When I'm 64" and "Honey Pie."

Prince's falsetto voice returns for the breathtaking funk classic, "Kiss," which features one of his sparsest arrangements ever. An incredibly funky groove is created by an acoustic guitar playing a rhythmic pattern (through the help of a studio technique called gating) accompanied by a dead-sounding drum machine. A keyboard part is added in the second verse and a scratching rhythm guitar in the third. The song lacks a distinct chorus. Despite its radical arrangement and sound, "Kiss" is actually one of Prince's most derivative compositions. It is based on a traditional three-

chord blues sequence and relies on a blues scale, enlarged upon the standard eight or twelve-bar bluesing each verse twenty-eight bars. Some of James Brown's funk numbers in the mid-sixties were based on similar monies and progressions. Perhaps as a nod to the i Prince inserts a guitar "turnaround" chord borro Brown's "Papa's Got A Brand New Bag" at the o and at the end of every verse.

Addressed to an unnamed lover, "Kiss" has r to it. Prince explains that she does not need to be b enced, wealthy, cool, or even any particular sign order for her to be his girl. Although the song seem boastful on Prince's part, as if all his lover has to d her body "from dusk till dawn," the point is that s on just by being with him that everything will just ly. Instead of treating his lover as a mere object, l that they could be *each other's* fantasy. Prince exp mature outlook at his relationship with women w clear that he is not interested in dirty talk or game i it is "women, not girls" who rule his world. If th part in the song, it is the reference to the mid-eig television soap opera *Dynasty*, which does date the

The unusually titled "Anotherloverholenyo about a man who is trying to reclaim a lover w leaving him for another. Prince explains how he ga body, mind and time to his woman. In spite of th rability, however, she is now acting as if she was u had transpired. This leads Prince to ask why she play the game of love the way it should be played her desire to make another her lifetime companion that she needs "another lover like you need a hole

Combining the urgency and energy of rock wi power of funk, "Anotherloverholenyohead" is one on the album. In contrast to "Do U Lie?," here the the impact of the words. The minor tonality of t buildup up of feeling in the verses, reflected in the contribute to conveying the desperation of a ma convince his lover to stay with him. The song is w piano chord sequence, although the arrangement upfront guitar synthesizer and a Linn LM-1 drum Fischer's strings are brought in during an instrum Prince calls out for a "solo."

The closing "Sometimes It Snows In April" is and mellow song which reveals more of Prince's i flective side than any of the other tracks on the alb cate piano and Wendy's sparing acoustic guitar : create an intimate atmosphere for Prince's moving topher Tracy. His straightforward, natural vocal d convincingly the ache as he struggles to absorb the one.

In the first verse, Prince informs us that his and describes the sense of loss he felt. Stressing h afterlife, the first verse ends with the admonition t life ain't always the way." The chorus contains t which is an indication that even in the best of times befall us. In his sorrow, he wishes that life could go still with the realization that "all good things nev second verse, Prince tells of how he used to assoc with lovers, but now he can only think of his frien Yet, Tracy's tears were not tears of woe. Instead, u unafraid to die, held the view that one should cry and not for pain. The man in the song, himself " the death that did not faze Tracy, learning from h look, eventually realized that nobody could cry, a the way Tracy did.

The man undergoes a final acceptance of his the final verse, knowing that he is in heaven and th other friends there. Prince ponders whether death n brought Tracy the answer to the question of why exist, and he muses that perhaps one day he will see



again, in the afterlife. He expands on the notion that good things do not last by saying that love is not love until after it has ended. What Prince seems to be saying is that it is the sense of loss from a love that is over which truly brings a fullness of bittersweet emotion that sums up all the feelings that love can provide.

## EXTENDED VERSIONS AND B-SIDES

"Kiss" was issued as the first single from *Parade* despite some objections from Warner Bros. executives, who thought the song was too bare-boned and sounded like a demo. However, much like the case with "When Doves Cry," which also had caused protests from the record label, "Kiss" proved to be a huge success, becoming Prince's third number one pop hit (after "When Doves Cry" and "Let's Go Crazy") and going gold.

The extended twelve-inch version of "Kiss" contains some additional lyrics. In keeping with the playful mood of the song, most of the new lyrics consist of light-hearted non-sensical exclamations such as "Mazarati! Oh shit, y'all"; "Woman overboard, everybody on the ground, ten toes goin' up, ten toes goin' down"; "Got the gun for natural fun"; "Never gonna cut our hair"; and, "Oh pretty mama, I wanna ride." Prince's sense of humour is also evident in the two-part conversation between an elderly-sounding couple who bicker with each other as they watch the television. The woman, Sophie, wants Sol to change the channel, and while it is difficult to understand what is being said because both of them are speaking at once, it seems as if she wants to change the channel because the person on the programme "looks like a pervert." However, later on she says, "Oh, my God, isn't that Prince on television, Sol? Is he the strangest-looking thing you've seen or what? Sol, don't you touch that channel. Do you value your life? Sit down, Sol!"

The B-side of "Kiss" was "Love Or Money," a mildly interesting one-chord funk strut propelled by a pumping bass. Lisa and Wendy repeat the title phrase from start to finish, while Eric Leeds adds some saxophone accents. The song was originally recorded with a funky rhythm guitar part as one of the main ingredients, but it was removed in the mixing. Prince's voice is slightly speeded up (it sounds normal if the forty-five rpm single is played at thirty-three rpm). He wonders whether his woman wants him for his love or his money. In this respect, the song continues in a long line of songs by Prince in which he wonders whether or not his lover is true. In order to convince her that he "ain't no silly man," he declares "showtime" as he shakes his hips to the east and west, and says that he will shake them until she decides that his "hips are the best." The song continues by Prince taking her "by the hand" in his attempt to convince her of his worthiness, but ultimately, the song ends with him asking her

The second US *Parade* single was "Mountains." It reached number twenty-three. The extended ten-minute twelve-inch version starts with Prince's heavily echoed voice, yelling, "Hey you, get out on this dance floor!" Based around a repeated funky rhythm guitar part, the new version includes a lengthy instrumental vamp with solos by Matt Blistan and Eric Leeds, as well as some jazzy guitar runs by Prince.

Featured in *Under The Cherry Moon*, "Alexa De Paris" was the B-side of "Mountains." It is an ambitious medium-paced instrumental rock number that recalls the "symphonic rock" of Mike Oldfield or such groups as Genesis and Yes. Prince improvises on guitar around a basic theme which is played on synth. The music is calm and unhurried but intensity increases as the instrumentation expands and builds to a thunderous climax, with Clare Fischer's orchestra adding an element of danger. An arpeggiated synth and string part leads into a second section of the song. The tempo increases as the bass becomes more driving and the drumming more active. Prince rips into a guitar solo and Sheila E. plays a brief drum solo before everything returns to the main theme again. "Alexa De Paris" is a complex and dramatic piece of music, quite unlike anything Prince had attempted before.

The third US single from the album was "Anotherloverholenyohead" (the B-side was "Girls And Boys"). Stalling at number



sixty-three, it was the poorest chart placing for Prince since 1981. Released on a twelve-inch single, the extended version of "Anotherloverholenyohead" is basically a continuation of the album track. A horn arrangement by Eric Leeds and Matt Blistan has been added, and (presumably) Lisa improvises leisurely on piano over a hard bass-and-drums funk groove. The title phrase, "You need another lover like you need a hole in yo head," is repeated a few times and Prince adds some lyrics that relate to the dance aspect of the song.

By PER NILSEN and DAVID J. MAGDZIARZ.  
Thanks to F. RYDER SPI'R.



**I**N UPTOWN #27 AND #28, we have presented a listing and discussion of all the interviews the Artist has conducted during the past nine months in support of the *Emancipation* project. The following is an update of interviews that have been published since our last issue and interviews we have missed.

## The Artist Formerly Known As Prince: The Enigmatic Star Breaks His Usual Silence To Talk About Life and Love

*Hello*, February 1997

"I think *Emancipation* is, without a doubt, the best album of my career. I thank God for the gift," ♀ told Solange Plamondon of the UK magazine *Hello* in mid-December when interviewed in Montreal. "The critics haven't always been kind in the past, but reviews for this have been better. Some have said that it's too long or that certain songs were too long – but what should I have left out? It's a question of balance and harmony. Harmony is important and I don't like people who criticize my music when they're not musicians." Plamondon asked the Artist what his best experience has been over the past several years, to which ♀ replied, "My evolution. Now, I feel free, I can see eternity. I know that everything was planned for me. I might not know where I'll be tomorrow, but I know where I'll be in 3,000 years time. Since I accepted God I have faith in my life."

## Sign Language

*Modern Woman*, April 1997

Leslee Mason, a self-confessed fan, interviewed the Artist for the Canadian magazine *Modern Woman*, presumably in December when he was on his press junket to Canada. ♀ gave short, cryptic answers to most of her questions so the interview was not terribly revealing. Asked if he is ever embarrassed anymore, ♀ responded that he's "been in a business that makes it's bread and butter embarrassing people. You give MTV your video and they edit and cut it up and give it to Beavis and Butthead." He also revealed his dislike of making videos because, "Information – like the Internet – is so quick now, it's not necessary to spend a million on a film for the purposes it serves." Similarly, he does not respond to tabloid reports because of his belief in Karmic debt, or a "universal set of laws that judge you accordingly."

## The Artist

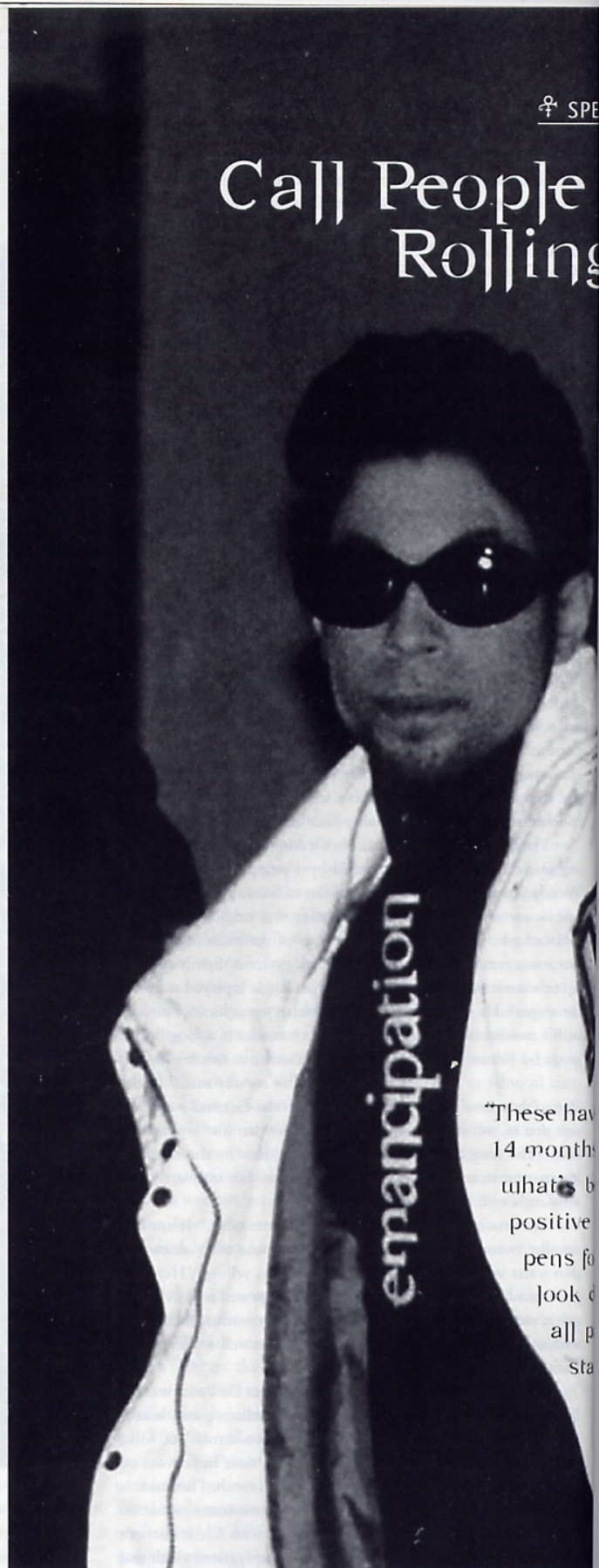
*Interview*, May 1997

The interview with Spike Lee, writing for (Andy Warhol's) *Interview* magazine, took place on February 7th at the St. Moritz Hotel in New York. One of the most revealing comments ♀ made was when Lee asked about the circumstances surrounding the baby. "I have written a song that says: If you ever lose someone dear to you, never say the words 'They're gone,' and they'll come back." He also admitted that "It is not a subject that I like discussing, but my wife's pregnancy made me an adult four times over. Kids will do that. Just dealing with every circumstance is an emotional roller coaster, but nevertheless I have grown so much as a soul."

Speaking about his final years with Warner Bros., "Towards the end I was a little ashamed of what Prince had become. I really felt like a product, and then I started turning in work that reflected that. I had no problem with people saying I was repeating myself. I knew where I was headed and just needed direction." He continued, "I was doing my best to fulfill my contract. You can now hear that my soul has been in love with [my wife] Mayte for thousands of years. I believe that I was just trying to express it in a simple record. I wanted to say friend, lover, sister, mother, wife back then, but it wasn't the time. If you check the video for "Seven," you will see Mayte and I walking through the doors hand-in-hand and the dove exploding. That was when I spiritually checked out of the whole situation; but I did what I had to do."

Lee also asked ♀ about his feelings toward *Girl 6*, which features Prince songs as the soundtrack. "Some worked stronger than others, but overall, musically, I didn't know what to expect. I was pleasantly surprised and I like the film for the style in which you did it. I'd never seen it done before. The scene at Coney Island, where you used 'How Come U Don't Call Me Anymore,' is my favorite scene. In fact, it forced me to put that song back into our set. I said I would never play it again because I used to think I couldn't do it better than I did with my band, The Revolution. But your film gave me newfound respect for the music."

The Artist also spoke about the use of rap in some of his material. "I've gotten some criticism for the rap I've chosen to put in my past work. But there again, it came during my friction years. If you notice, not a lot of that stuff is incorporated into my sets now. On the rap tip though, it is an old style and I have always done it kind of differently – half-sung, you know, like 'Irresistible Bitch' and some of the other things I used to do."



## The Artist Informally...

*Top of the Pops*, May 1997

♀ was interviewed briefly by Susie Boone from *Top of the Pops* magazine while in England promoting *Emancipation*. He appeared on the *Top of the Pops* television show on February 28th, performing "The Holy River," and this conversation apparently occurred sometime that day. The Artist was beginning to be



# magazine and Stone...

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standing that helps a little."

increasingly open about his child's death, admitting that "These have been the  
most traumatic 14 months of my life but, contrary to what's been written, I still  
have a positive outlook. Everything happens for a reason and you learn to look  
differently at a situation. It's all part of God's plan and understanding that helps  
a little."

He continued, "People don't believe me, though, that I do feel positive. Ma-

donna came up to me recently and asked, 'Are you really happy?' I looked at her  
and said, 'Yes, I am,' and she replied, 'No, you're not!' I'm like, 'Wooah! Don't I  
know if I'm happy?' But that seems to be the way people see me." Another reason  
that the Artist is so happy is that he is finally free of the Warner Bros. contract. "At last I  
can sell my music in the way that I want, I have control. I've made more money  
from *Emancipation* than I have from any other album for years. So, yes I am hap-  
py."

## Mayte and Me

*Harper's Bazaar*, May 1997

The Artist sat for a brief interview and exclusive photo session with Eve MacSweeney  
of *Harper's Bazaar* magazine took place at Smashbox studios in Los Angeles imme-  
diately following the NAACP Image Awards show. As *Emancipation* was playing in  
the background, the Artist stated rhetorically, "Not bad for someone whose career  
was supposed to be in the gutter."

Asked to define the word emancipation, he responded that "You have to  
emancipate people from themselves. Your ego wants the biggest and the best for  
yourself. But you have to think what path that would lead you down. You find  
that nothing satisfies you. You're constantly given things you've seen before -  
money, gold records, and sold-out shows. You forget that you should be thank-  
ful."

## Emancipation

*Jet*, May 19th 1997

"I can find inspiration in anything: hip hop, country and western. I've written  
a lot of love songs, but I'm writing them a little different now," said the Artist to *Jet*  
magazine in a cover story. "I'm studying religion and philosophy; that's what I  
want my music to reflect. It's hard to put that in a pop song." He even mentioned  
an old love - Vanity. "Everyone thought I was going to marry Vanity. She is where  
I am right now. She's connected with her spirit. I heard her say she was worrying  
about my spirit, but everything is OK."

## Close Encounter With C.J. Means Prince Talks To Anyone

*Minneapolis Star-Tribune*, June 1997

One of the Artist's most surprising interviews actually took place accidentally  
in late May/early June with *Minneapolis Star-Tribune* gossip reporter Cynthia "C.J."  
Johnson - his local nemesis. Apparently a friend of C.J.'s was in town visiting and  
wanted to see Paisley Park and the Artist's home. It just so happened that as they were  
passing his house the Artist was pulling out of his driveway, so they followed him  
to Paisley Park. Unexpectedly, the Artist parked right behind them, so they both got out  
of their car and he began speaking with them. At first he didn't recognize C.J., but  
her friend told him who it was and he called her "Billy!" in an obvious reference to  
"Billy Jack Bitch," *The Gold Experience* track supposedly inspired by C.J. "Oh,  
you're a judger. You like to judge, and you shouldn't, because one day you will be  
judged," said the Artist.

He then proceeded to ask C.J. why she didn't like him. C.J. explained that she  
didn't like the way he acted, noting that Terry Lewis and Jimmy Jam act like  
normal people. "I'm not Jimmy Jam and Terry," he said. "I thought you hated me  
because you were an old girlfriend." He later revealed that he dated a cheerleader in  
11th grade at Central High School named Cheryl Johnson and he apparently thought  
they were one and the same. He called C.J. his "biggest enemy" but admitted he  
doesn't harbor any ill will towards her.

## The Artist, The Answers

*MuchMusic*, June 5, 1997

The Artist was interviewed via fax by the Canadian music television program *Much-  
Music* in early June. The transcript was published on their Internet Web site prior  
to the Artist's concert at The Warehouse in Toronto on June 5th. He touched on a  
variety of subjects briefly, including God, vegetarianism, Mayte and Minneapolis  
("Changing seasons give you much respect for the universe and its power. Minne-  
sota has tornadoes, blizzards, mosquitoes, unique accents and the prettiest autumn  
anywhere. I love it and it loves me."). He also revealed that he and Rhonda had  
composed a new song entitled "Animal Kingdom" that is apparently included on  
the as-yet unreleased *The Truth*. According to the interview the Artist is working on devel-  
oping some new artists out of Paisley Park, but he wouldn't say who or what the  
projects involved. "Music - through all of my life has been my best friend, but God  
has been my psychiatrist."




Compiled by HAROLD LEWIS.






# Freedom is a

**t**he *Love 4 One Another Charities* TOUR was announced in a December 18th 1996 NPG Records press release: "On December 28th, the Artist Formerly Known as Prince and his Love 4 One Another charity will help make the Christmas holiday unforgettable for high school students from across the United States. Students were selected to attend Christmas at Paisley Park after sending in copies of their report card to radio stations in their home markets. This day, hosted by the Artist Formerly Known As Prince, will bring together young people for an exchange of ideas and a discussion of problems and solutions. Christmas at Paisley Park will feature special guest performances and each attending student will receive a personalized gift from the Artist Formerly Known As Prince."

A January 2nd press release announced 15 concerts in January, primarily in clubs and small theatres. According to the press release, the tour would "benefit the Artist's personal charities all over the US celebrating his motto: 'freedom is a beautiful thang.'" However, only eight of the scheduled concerts took place, the other seven being cancelled due to excessive scalping. After a concert in February on Hawaii to celebrate one year of marriage, the tour continued to the West Coast in April with concerts in Los Angeles, San José, Phoenix, and San Diego. In May and June, the tour swung through Cleveland, Louisville, Toronto, Montreal, Moline (Illinois), Indianapolis, St. Louis, and Chicago.

In the latter part of the tour, "official" aftershow events in clubs were often announced during the concerts. Many fans went to the post-concert parties hoping to see  play in an intimate club setting. However, apart from four short performances,  never played at any of the post-concert parties. The purpose of these events is unclear.  was usually surrounded by bodyguards and despite all the talk of his followers being his "friends" and of feeling more relaxed (and "emancipated") and opening himself up more, he still very much appears to be living inside a "bubble," isolated and sheltered from the outside world. He did not talk or interact with any fans or anyone outside of his small entourage, preferring to communicate from the concert stage, clearly the one place where he really feels at home.



Tour coordinator Billy Sparks has described the tour as a "warm-up for the big *Emancipation* tour that will be stepping out in July." However, the long-awaited large-scale world tour in support of *Emancipation* still looks uncertain, so perhaps the *Love 4 One Another Charities* tour can be looked upon as the actual *Emancipation* tour. Although *Emancipation* has sold reasonably well, not least considering that it is a three-CD set, it is safe to assume that EMI and tour promoters would have been more willing to invest money in an extensive world tour if the album had been a massive international hit.



The charity aspect of the tour has been questioned by some people (apparently, there is no "Love 4 One Another" charity organization registered) and there is little doubt that  would have played live regardless of the "charity" banner. He lives to play and plays to live. Perhaps these concerts can be seen as being part of a never-ending tour à la Bob Dylan, who has been on the road more or less without interruption for several years.  previously concentrated on appearances in Minneapolis but the *Love 4 One Another* tour has also given thousands of fans in some of the major (and a few minor) US and Canadian cities the chance of seeing him perform for the first time since the critically lambasted *Act I* tour in 1993. Overall, the *Love 4 One Another* concerts have been well-received by critics and fans alike.  has been able to sell out 2,000 to 6,000-capacity venues at short notice, proving that he is still very much in demand as a live performer, if anyone ever doubted that.


## The concerts...


Paisley Park, Minneapolis, December 28th 1996 (pre-show warm-up)  
 Paisley Park, Minneapolis, December 28th 1996 (500)  
 Tower Theatre, Philadelphia, January 7th 1997 (3,000)  
 The Roxy, Boston, January 8th 1997 (1,300)  
 DAR Constitution Hall, Washington DC, January 10th 1997 (3,500)  
 Roseland, New York, January 11th 1997 (3,500)  
 State Theatre, Detroit, January 13th 1997 (3,000)  
 Boutwell Auditorium, Birmingham, January 18th 1997 (6,000)  
 Atlanta Live, Atlanta, January 19th 1997 (2,500)  
 The Neil S. Blaisdell Center, Hawaii, February 16th 1997 (6,000)  
 Pantages Theatre, Los Angeles, April 11th 1997 (2,700)  
 State University Event Center Arena, San José, April 19th 1997 (5,000)  
 State University Event Center Arena, San José, April 20th 1997 (5,000)  
 DNA Lounge, San Francisco, April 20th 1997 (a.m. aftershow jam)  
 America West Arena, Phoenix, April 28th 1997 (5,800)  
 Electric Ballroom, Tempe, April 28th 1997 (a.m. aftershow jam)  
 RIMAC Center, San Diego, April 29th 1997 (5,000)  
 Cane's Bar and Grill, Mission Beach, April 29th 1997 (a.m. aftershow jam)  
 CSU Convocation Center, Cleveland, May 17th 1997 (5,000)  
 Louisville Gardens, Louisville, May 18th 1997 (6,000)  
 The Warehouse, Toronto, June 5th 1997 (2,000)  
 Salle Wilfrid-Pelletier, Montreal, June 6th 1997 (2,980)  
 The Mark of The Quad Cities, Moline (Illinois), June 21st 1997 (6,500)  
 Deer Creek Music Center, Indianapolis, June 22nd 1997 (12,500)  
 Kiel Auditorium, St. Louis, June 27th 1997 (10,000)  
 United Center, Chicago, June 28th 1997 (15,000)  
 Excalibur, Chicago, June 28th 1997 (a.m. aftershow jam)  
 (Estimated audiences at the regularly scheduled concerts in brackets.)

## The show...

The stage for the show was very similar to the rather bare set-up used for the "Emancipation Celebration" party at Paisley Park on November 12th 1996. The large black curtain with the gold  on it that was used on the 1993 *Act I* tour was used as a backdrop for the 1997 shows. The middle portion of the stage had a spot for  to make his entrance and exit, each side straddled with a couple of stacked speakers (one black, one clear on each side).

In the latter stages of the tour (beginning in Toronto, June 5th), the stage was embellished a little more, with a golden dragon being placed on either side of the stage near the front, and two 10-foot flowers, lighted from beneath in shades of purple and blue, were situated on either side in the back. A four-foot raised ramp was also placed behind the drums and keyboards to give  room to saunter off and on the stage. As with any Prince/ show, the lighting was spectacular, particularly the use of blue and green hues to create moods. White light also seemed to play a larger role this time around.

As the audience sees it, Kirk Johnson's drum kit was set up on the right side of the stage with Rhonda standing directly in front of it. Morris Hayes was stationed on the left side, with Kathleen Dyson directly in front of him. Just to the left of her was the "Beautiful" lavender piano, which also has a large glow-in-the-dark  on

Previous articles on Prince/'s tours have been published in the

UPTOWN



# Beautiful Thang

the lid. Mike Scott stood just to the left and behind the piano.

The show began with The NPG playing some light music, building it to a crescendo that launched into "Jam Of The Year." The band grooved for a few moments before 𐄂 just sauntered out on stage. The song featured many prompts by 𐄂 to sing along with the chorus. The James Brown cover "Talkin' Loud and Sayin' Nothing" followed. It was basically performed as an instrumental jam, serving as an introduction to the band as each member got a chance to solo on his or her instrument. A bit of "Rock And Roll is Alive! (And It Lives In Minneapolis)" was incorporated towards the end of the jam. Next was the classic "Purple Rain," which of course received a huge response. 𐄂 usually sang a verse and a chorus before ripping into a lengthy guitar solo. Instead of letting the song fade out at the end, it was immediately segued into the B-side "17 Days," which also turned into a jam, this time allowing 𐄂 to show off some funky rhythm guitar licks. With little interruption, the band went into "Get Yo Groove On," which had 𐄂 playing the riff from Madhouse's "6" on the GoldAxse.

The tempo of the show slowed down with "The Most Beautiful Girl In The World," another highly-recognized track by the audience. The mood was drastically changed for "Face Down," which 𐄂 often introduced as "a song about muthafuckers who try to rule you." Featuring 𐄂 on the bass, the song developed into quite a show-stopper and showed why he is one of the funkiest bass players in the world. Keying a more spiritual portion of the show, "One Of Us" was segued into "The Cross," two songs 𐄂 really poured his heart into. After completing the latter, 𐄂 went off stage to change clothes. This gave Scott and Dyson a chance to solo on the introduction to "Do Me, Baby." The song featured a brief medley (just a line or two from each) of "Adore," "Scandalous," "Insatiable," and "How Come U Don't Call Me Anymore."

"Sexy MF" followed and, like past tours, 𐄂 used the occasion to get the audience to sing along. "If I Was Your Girlfriend" was also a big fan favourite. A slightly rearranged version of "How Come U Don't Call Me Anymore" followed with 𐄂 at the piano. Of course, he performed all of his classic routines (including "does your man have an ass like mine?"), which really brought the house down. 𐄂's question of "can I go home with you?" was the cue for a medley of abbreviated versions of "Take Me With U" and "Raspberry Beret," two obvious crowd-pleasers that featured a lot of audience singalong. "Mr. Happy" closed the main set on a funky "up" note. At this point, several people were brought up on stage to dance for and with 𐄂. He would even get the audience to take turns singing along to the chorus of "18 & Over," "18 and over, I want to bone ya."

After a costume change, 𐄂 returned to the stage for an encore section that started with a playful jam centred around "Sleep Around." 𐄂 would often throw in a sampled horn riff from "Take The A-Train" and the chorus from James Brown's "I Feel Alright." "Johnny" (including portions of "Deuce and A Quarter" and "Gold Nigga") was usually played as the closing number. Each encore was different and they lasted from as little as 10 minutes up to 30 minutes.

As in recent years, the show included a fair amount of backing tracks and triggered samples. The concerts featured very lively interaction with the crowd and 𐄂 allowed fans to touch him when he was near the edge of the stage. He seemed to be energized and in a very relaxed, playful mood. The show contained very little choreography, allowing him to be more spontaneous and contributing to the casual atmosphere. It was exhausting just to watch him; he never stopped moving,

dancing around the stage and platforms erected on either side of the stage, jumping from guitar to bass to GoldAxse to piano.

## The NPG line-up...

𐄂 (whatever), Kathleen Dyson (guitar), Mike Scott (guitar), Rhonda Smith (bass), Morris Hayes (keyboards), Kirk Johnson (drums)

The NPG line-up for the tour was the same as what 𐄂 has been performing with for much of the past year. Latest addition, Mike Scott, was previously involved with Johnson's TKO project and he has worked on Jimmy Jam and Terry Lewis productions. He appears on the latest Mary J. Blige album. Apparently, Scott was added because Dyson is becoming more responsible for triggering the MIDI samples for songs, a job that was becoming too difficult for Morris Hayes to handle on his own. Some guest appearances on the tour were made by "Sugar Blue" playing harmonica.

## The set list...

The concerts lasted between 90 and 130 minutes. Somewhat surprisingly, the majority of the set consisted of "Prince" songs. The basic set list was the following: "Jam Of The Year" / "Talkin' Loud And Sayin' Nothing" / "Purple Rain" / "17 Days" / "Get Yo Groove On" - "6" / "The Most Beautiful Girl In The World" / "Face Down" / "The Cross" / "One Of Us" / "Do Me, Baby" (medley) / "Sexy MF" / "If I Was Your Girlfriend" / "How Come U Don't Call Me Anymore" / "Take Me With U" / "Raspberry Beret" / "Mr. Happy" - "18 & Over" / "Sleep Around" - "Take The A-Train" - "I Feel Alright" / "Johnny."

𐄂 would normally throw in the chorus from James Brown's "I Feel Alright" into the "Sleep Around" jam, as well as a sampled horn riff from "Take The A-Train." Additionally, snatches from "Partyman" or "We Gets Up" were occasionally incorporated into the "Sleep Around" jam. A bit of "Girls And Boys" was played a few times during the encores. Beginning with Moline, June 21st, 𐄂 added a medley of "Baby, I'm A Star" and "1999" (basically the "party!" chant) to the "Sleep Around" jam. In the latter stages of the tour, "Mr. Happy" (sometimes with "18 & Over") was often used as the closing number instead of "Johnny."

A brief portion of "Condition Of The Heart" was sometimes played on the piano, either before "How Come U Don't Call Me Anymore" or after "Do Me, Baby." The "Do Me, Baby" medley included a bit of "Diamonds And Pearls" on a few rare occasions, and, as always, instrumental snippets from many other tracks (both by Prince/𐄂 and other artists) were also incorporated into some of the songs from time to time.

In addition to the songs above, "The Ride" was often played, while "The Holy River" was introduced in Los Angeles, April 11th, the day after it was played live during the VH-1 *Honors* show. It was performed a few times after that.

"Somebody's Somebody" made only two appearances, the Paisley Park warm-up performance, (the morning of) December 28th, and Detroit, January 13th. Similarly, the "Santana medley" was played twice, Hawaii, February 16th, and San José, April 20th (performed with Carlos Santana).

A jam featuring a repeated chorus of "Freedom is a beautiful thang" was played once, in Birmingham, January 18th. According to some reports, the January 7th Philadelphia concert featured a rare performance of "Kiss" at the piano. The June 27th St. Louis show introduced "Little Red Corvette," which was played instead of "17 Days."

ing issues of UPTOWN: Prince [#13], Dirty Mind [#8], Controversy [#24], 1999 [#26], Purple Rain [#14], Parade [#28], Nude [#1], Diamonds And Pearls [#6], Act I [#9], Act II [#12], 1995 European tour [#21], 1996 Japanese tour and Hawaiian shows [#23].



## 28 December 1996: Paisley Park, Minneapolis

The *Love 4 One Another Charities* tour actually kicked off in the morning of December 28th with a 50-minute warm-up performance for the evening's festivities. The set included: "Somebody's Somebody" / "Talkin' Loud And Sayin' Nothing" / "Purple Rain" / "17 Days" / "The Most Beautiful Girl In The World" / "How Come U Don't Call Me Anymore" / "Get Yo Groove On" - "6" / "Take Me With U" / "Raspberry Beret" / "Face Down" / instrumental jam.

☿ took to the soundstage at about 2 a.m., starting the set with "Somebody's Somebody." After "17 Days," ☿ began to play "The Most Beautiful Girl In The World" at the piano, but changed his mind and quickly segued into "How Come U Don't Call Me Anymore" instead. After "Raspberry Beret," he proceeded to answer some fans' complaints on the Internet that Mayte was making him change from his usual ways, scolding "I don't hate nobody. The reason why they hate you is they wanna be you. I found me my Puerto Rican and y'all hate her because y'all wanna be her. Fuck all y'all. Y'all can kiss my ass. If your enemies treat you bad, then you just gotta lay." This lead right into "Face Down."

The set concluded at about 3 a.m. The lights were turned up, and the DJ began playing music. After about 20 minutes, ☿ and the band returned to the stage, playing an instrumental. ☿ asked the crowd if they had tickets for the following day's show, "If you wanna come, you gotta dance." At this point fans were brought up on stage to dance and ☿ judged whether they made the cut or not. Regardless of their performance, just about everyone was put on a guest list for the show later in the day.

## 28 December 1996: Paisley Park, Minneapolis

The 500-strong audience at the December 28th Paisley Park concert was mainly comprised of school students from across the US and 300 Chicago fans who benefited from a special package deal including airfare, accommodation and show tickets for \$200. The sound stage had red and white Christmas lights hanging down the walls and a Christmas tree in the corner. The stage was painted red this time and had Christmas lights along the side of it. The people from Chicago who bought the travel package had a special pass that let them have some food.

The band came on the stage at 10:55 p.m. and started playing "Jam Of The Year" while ☿ asked the crowd to represent their cities. Chicago was the loudest because most of the people were from there so ☿ said, "Forget Minneapolis, I'm performing in Chicago tonight!" The set was basically an abbreviated version of the set that ☿ and The NPG would perform on the tour: "Jam Of The Year" / "Talkin' Loud And Sayin' Nothing" / "Purple Rain" / "17 Days" / "The Most Beautiful Girl In The World" / "Get Yo Groove On" - "6" / "Face Down" / "The Cross" / "One Of Us" / "Sleep Around" - "Partyman."

A highlight of the concert was "Face Down." ☿ first jammed on his bass for a good five minutes while the crowd chanted "play that muthafuckin' bass!" He performed most of the song on the piano and had the crowd dancing. Tony Rich came up on stage to join the band during "Sleep Around" by playing some piano. ☿ then picked up the GoldAxse again and jammed with Tony. All the band members got to solo. ☿ told "Chicago" to start singing "Partyman" and while the crowd chanted that he did another solo on the GoldAxse before picking up the bass again for more soloing. He left the stage for a second with the audience chanting "Partyman" to the beat. Tom Joyner came out for a second and sang a little bit. ☿ returned to jam a little bit more on the bass before he finally left. The show lasted about an hour and 20 minutes.

## 7 January 1997: The Tower Theatre, Philadelphia

Philadelphia was honoured to be the first stop outside of Minneapolis on the *Love 4 One Another Charities* tour. ☿ performed at the 3,000-seat Tower Theatre in Upper Darby, a suburb of Philadelphia. Everyone in the audience considered themselves lucky to be there, since tickets had sold out in six minutes.

☿ strolled jauntily onto the stage from behind the amplifiers to the strains of "Jam Of The Year" at 10:30 p.m., a half hour late. The audience was already belting out the song along with him. During the band introductions in "Talkin' Loud And Sayin' Nothing," ☿ was on top of

the piano, stretched out, humping his body up and down. He really showed off on "Face Down," dancing on one leg while his other leg was over the neck of his bass guitar. Another highpoint was "How Come U Don't Call Me Anymore." During his "does he have an ass like mine?" routine, he asked the audience, "You don't want me, Philly?" and sat pouting on the piano bench. The crowd responded by screaming to him, "We want you, we love you, come up here, come home with me!" ☿ could not maintain the pose any longer because the Philly fans were cracking him up with the comments they were calling out. When he came back to the microphone, he said, "I know why you don't call me. Is it because of this?" as he wiggled his ring finger with the wedding band on it. The audience shouted out "yes!" in response and ☿ had to laugh. Then he asked, "Is it because of this?" while bending and gyrating his hips. Philly shouted, "No!"

After playing "Take Me With U" and "Raspberry Beret," ☿ inserted "The Ride" after asking the crowd, "Hey, tell me Philly, do you like the blues? Mind if I bore you for seven minutes?" Then came "Mr. Happy." The security men in front of the stage lifted two young women up onto the stage (hundreds had volunteered). One young lady moved in right behind ☿ as he was playing and singing. She started humping his left buttock and thigh, but ☿ was not ruffled.

Following a brief pause, ☿ came back out and talked for a couple of minutes about the various children's groups and organizations that Love 4 One Another would benefit, claiming that he would return next year for more charity shows. He asked if the audience was emancipated, before sitting down at the piano to play "Kiss," alternating each line with names of his albums, saying, "I don't own that anymore," or "I don't own that master," after each title. He thanked Philadelphia for supporting the Love 4 One Another charity, made a series of elaborate bows and left the stage.

☿ and The NPG came back for an encore of "Sleep Around." The song incorporated the "hey, hey, I feel alright" chant from "I Feel Alright." "Gimme 25," ☿ said as he had the audience repeating the "hey" part of the song 25 times. He then asked if the audience would come back to see him again if he returned. Expectedly, everyone screamed. He asked if they would go to Minneapolis and everyone screamed again. The concert closed with "Johnny" and the "N-P-G, in the muthafuckin' house" chant. It was over at 12:50 a.m.

## 8 January 1997: The Roxy, Boston

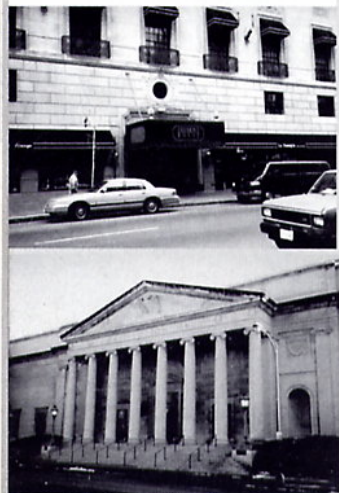
The next stop on the *Love 4 One Another Charities* tour was Boston. The concert was in a very small club, The Roxy, which only held 1,300 people, standing room only. Since all tickets were general admission, fans lined up in the freezing cold for hours to get good positions. Unfortunately, the stage was so low (only about six feet off the ground) that few were able to see anything more of ☿ than the cardboard stand-up that was centre-stage before his entrance. The sound quality also left quite a bit to be desired, but ☿ made up for the drawbacks with his awesome energy.

The show started an hour late, at about 10:20 p.m. Entering the stage, ☿ announced "Boston!" and gave up some high-pitched shouts to greet the audience. He got the audience to do the "N-P-G, in the muthafuckin' house" chant during "Talkin' Loud And Sayin' Nothing" jam. "Face Down" included a brief snippet from "I Believe In You" on the guitar. ☿ accepted roses from a girl in the audience during "Sexy MF."

Before launching into "Mr. Happy," ☿ spoke about the Love 4 One Another charities. With a grin, he remarked something like, "Charly, you've just donated too," probably referring to a technician who was fined. When he came back for an encore, he was waving one of the T-shirts that was on sale. After showing it to the crowd, he threw it into the audience. The "Sleep Around" jam included bits from "Partyman." "You can call me his royal badness, call me Mr. Vain, call me partyman," he said. He also said that he did not own songs like "Tamborine" and "Diamonds And Pearls," but he owned *Emancipation*. Lasting a little over 90 minutes, this was one of the shortest concerts of the tour. The show ended at 12:20 a.m.

## 10 January 1997: DAR Constitution Hall, Washington D.C.

Attended by 3,500 people, the concert in the Constitution Hall, adjacent to the DAR Museum, a two-minute walk from the White House,





was one of the longest of the tour, lasting around two hours. The show began at about 8:30 p.m. There was an unusually long instrumental intro before P's vocal entry to "Jam Of The Year." During the song, he said, "Now, Washington, I wanna thank you for coming out. Somebody tell me Bill Clinton's in the house, our good man." He continued during "Talkin' Loud And Sayin' Nothing," "DC, is Hillary Clinton in the house? Miss Rodham is funky too. Somebody say Donnie Simpson's in the house tonight." Curiously enough, he never mentioned Morris Hayes during the band introductions.

"Face Down" included a brief snippet of Jimi Hendrix's "Voodoo Child (Slight Return)." "If I Was Your Girlfriend" got one of the loudest cheers during the concert. "Y'all like the blues?" P asked before playing "The Ride," which was inserted between "If I Was Your Girlfriend" and "How Come U Don't Call Me Anymore." P accepted flowers and one girl gave him a symbol she had made and he showed it to everyone. He brought one girl on stage with him to dance, but she was so afraid that she could hardly move. She was kept on stage throughout "Mr. Happy" / "18 & Over."

The nearly 20-minute "Sleep Around" jam was the undisputed highlight of the show. It featured a piano solo by P and repeated bass solos. Dedicated to Donnie Simpson, a bit of "777-9311" was played. P called for the "Take The A-Train" horns before launching into lyrics from "Partyman," which included a lot of audience participation. The jam continued with a new bassline and more bass solos. Kirk kept the basic "Sleep Around" drum beat going throughout. P got the audience to repeat "hey" 25 times as part of "I Feel Alright." "On the drums, Kirky J," P announced before they started a slightly speeded-up version of "Johnny" which closed the show as usual. It ended just before 11:00 p.m.

### 11 January 1997: Roseland, New York

The New York concert, seen by around 3,500 people, was one of the most energetic shows, with P in a very communicative mood throughout. The show started at about 9:00 p.m., but prior to the show the audience could hear the band playing a soundcheck which included "Somebody's Somebody" and "I Believe In You." Celebrities in the house included Peter Gabriel, McShell NdegeOcello, Montell Williams, Doug E. Fresh, Flavor Flav, Frankie Crocker of WBLS radio, and members of the Spin Doctors.

Not realizing that it was from the CD, the audience started screaming during the guitar outro of the *Emancipation* version of "Mr. Happy" which was played over the PA before the show started. P greeted the crowd over Rosie's intro to "Jam Of The Year," "N-Y-C! We're gonna jam tonight, how about you?" "Talkin' Loud And Sayin' Nothing" was very long and playful. When he introduced the band, he left out Rhonda and Kirk. "We can't thank you enough for coming to see us tonight," P said during the "One Of Us" intro. "We can't thank you enough for donating to the Love 4 One Another charities. That's what I'm living for now, emancipation, freedom, freedom. Freedom is a beautiful thang."

During "Mr. Happy," P brought a girl up from the crowd to dance, but she did not "shake her moneymaker" the way he wanted so he apologized for her, escorted her back to the crowd and cried, "Next!" Another girl volunteered to dance and P asked her, "Do you get freaky?" She promised that she would, P brought her on stage, and she did. He dedicated his performance of "Mr. Happy" to his attorney, Londell McMillan, whom he called "The Emancipator." Rhonda was really spotlighted during the "Mr. Happy" / "18 & Over" medley. Stripping the music down to the drumbeat and her bassline, P said, "Shall we keep that groove, y'all? Bass and drums, dig it." The medley included snatches from "Big Fun." Later, he said, "I need to hear the brothers tonight. Is this what we've been waiting on? Chris Rock, is this what we've been waiting on?" The girl was still dancing on stage for "18 & Over," and she asked P to take her with him. He responded by pointing to his wedding ring at which she threw a fit.

The audience began singing "I Would Die 4 U" to get P back onstage again for the encores. Before kicking off "Sleep Around," P said, "New York... Again, I can't thank you enough for this. We've got to learn to take care of each other. It's called cutting down on our karma debt, you understand? Think about it when you get home. We've got to take care of one another. The funds that you all donate for Love 4 One

Another will go to the source. You wanna buy clothes, you wanna buy food, you wanna give to the kids who get good grades in school. It's about loving one another. I've come to play for you, let's take care of one another, alright?" He then continued, "We're just gonna jam a little bit. We're gonna bring up a couple of special guests, some New Yorkers." During a playful nine-minute "Sleep Around," he brought Chris Rock onstage to do the "hey, hey, I'm feelin' alright" chant. "New York, talk to me," P demanded to get the crowd to do the "N-P-G in the muthafucking house" chant in "Johnny." The concert was over at 10:50 p.m.

### 13 January 1997: State Theatre, Detroit

The Detroit concert, at the 3,000-capacity State Theatre, included a rare performance of "Somebody's Somebody." "The Ride" was also added to the set again. "Detroit!" P announced over the opening notes of "Jam Of The Year," adding, "Detroit, let's get busy," before he started to sing. He kept on addressing the audience and tried to get them involved in the song, "Detroit, freedom is a beautiful thang!" He continued his "conversation" with the crowd during "Talkin' Loud And Sayin' Nothing." However, the Motor City concert was somewhat disappointing, not least considering the city's past reputation as the strongest Prince/P foothold.

The audience immediately recognized "The Most Beautiful Girl In The World," causing P to ask, "Y'all know this song?" For "Face Down," he instructed the audience, "Take your children outside, y'all. Get ready to get busy." "Do Me, Baby" really appealed to the Detroit crowd who discovered Prince long before the rest of the US. "How Come U Don't Call Me Anymore" was another obvious crowd favourite which had the fans singing along from the first note and clapping their hands. His question of "does your man have an ass like mine?" elicited wild screams. "Are you having a good time," he asked as he segued from "Take Me With U" to "Raspberry Beret." Both songs featured a lot of audience singalong.

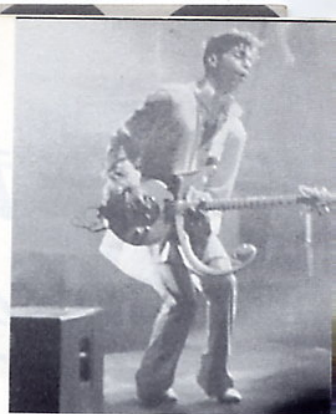
"Somebody's Somebody" was a nice addition to the set. The song was given a tougher, rockier insistence, with P's guitar upfront. "The Ride" followed before P introduced "Sleep Around," "Fellas, do your girl like she likes it so she don't sleep around." Disappointingly, he cut short the "Sleep Around" jam after barely five minutes to start "Johnny" instead. Despite the audience's repeat of "N-P-G, in the muthafucking house," the concert was over.

### 18 January 1997: Boutwell Auditorium, Birmingham

The Boutwell Auditorium is designed like a basketball arena with no seats on the flat floor area, making it difficult for many to get a decent view of the stage. P came out at about 8:30 p.m., greeting the crowd of around 6,000 people. The first part of the concert was identical to the earlier shows. "Are there any children in the house?" P asked before starting "Face Down." He put his hand above his eyes to search the crowd for minors and after a quick survey he concluded, "Good, let's get nasty! This song is for when a muthafucker tries to rule you. And when a muthafucker tries to rule you, that's when you drop your pants and tell 'em to get face down and kiss your muthafuckin' ass!"

"Fellas, take care of the ladies so they don't sleep around," P said before launching into "Sleep Around." The jam featured a lot of audience interaction, with the crowd repeating the "I Feel Alright" chant repeatedly. P also added a bit of James Brown's "Give It Up Or Turn It Loose" on the guitar. "Johnny" turned into a mostly instrumental jam. P broke it down to just the bass and drums, before adding instruments again.

P closed the concert with a six-minute funky uptempo number which seemed to have been created on the spot. It started with a drum beat and P playing the GoldAxse. "Alabama, we gonna smoothe you on out," he said. "We gonna smoothe you on out so you'll have a good time. We don't want no trouble, we just want y'all to smoothe it on out." He added, "This is not Memorex. This is live. We don't believe in lip-synching tonight. This is live." The audience helped out with the gospel-flavoured chorus, "Freedom is a beautiful thang," which was repeated throughout the jam. Their enthusiastic response caused P to remark, "Alabama, I love you!" The show was over at 10:20 p.m.





# Let's make care of one another, alright?

## 19 January 1997: Atlanta Live, Atlanta

The last stop on the initial leg of the *Love 4 One Another Charities* tour was at Atlanta Live, formerly the Atlanta club called Rupert's (affiliated with Rupert's in Minneapolis), situated in a strip mall. People were lined up outside the club for most of the day. Security let the crowd in in an orderly fashion, starting at about 9:15 p.m. The show started at exactly 11:15 p.m. (it was scheduled to start at 11:00 p.m.). However, some people near the back of the line did not get in until about 20 minutes after the show had already started since the line was moving so slowly. The club had a lot of columns and other obstructions so it made it impossible for some people to see the stage at all. Additionally, the stage was very small and the two guitarists had to stand behind  $\hat{\sigma}$ 's piano and could not be seen very clearly. Around 2,500 people attended the show.

Many fans who saw both the Birmingham and the Atlanta shows thought the Atlanta Live concert was a little better even though they were very similar. Atlanta had a better sound and  $\hat{\sigma}$  was in a really great mood throughout the show. "The Ride" was played and the "Partyman" portions were included in the "Sleep Around" jam.

Throughout the concert, the audience really sang along during the older numbers, particularly "How Come U Don't Call Me Anymore." When he reached the chorus of the song, "how come you don't call me....," the crowd chimed in loudly with "anymore" before  $\hat{\sigma}$  had a chance. He seemed touched by this and he got up from the piano and walked around the stage, hiding his face and pretending that he was crying.

When Kathleen played her guitar solo during "Talkin' Loud And Sayin' Nothing,"  $\hat{\sigma}$  jumped on the speakers at the front of the left side of the stage and proceeded to play a mean air guitar solo. It was very funny since many in the audience could hardly see Kathleen and  $\hat{\sigma}$  was making all sorts of faces and really putting on a show with the non-existent instrument. On a more serious note,  $\hat{\sigma}$  said over the opening of "One Of Us," "This song goes out to the man whose birthday and life we should celebrate every day." He dedicated the song Martin Luther King since it was the Civil Rights leader's birthday after midnight. "Ain't it good to be free, Georgia?"

## 16 February 1997: The Neil S. Blaisdell Center, Hawaii

It was just over a year ago that  $\hat{\sigma}$  and Mayte exchanged wedding vows and flew to Hawaii for their honeymoon and performed three shows at the 8,000-capacity Blaisdell Arena. Twelve months later,  $\hat{\sigma}$  celebrated one year of marriage by putting on a single performance at the same venue. The concert was well-attended but not completely sold out. A section of the front had been reserved, at  $\hat{\sigma}$ 's request, for handicapped patrons.

The concert started 40 minutes late but those in attendance did not seem to mind. As usual, the show opened with "Jam Of The Year."  $\hat{\sigma}$  proclaimed to the Hawaiian audience, "You didn't come here to celebrate my anniversary, did ya?" after he saw a handmade sign welcoming him back to the tropical island of Oahu. "We ain't gonna do too much tonight except jam," he said as he introduced the band during "Talkin' Loud And Sayin' Nothing." "This is live. This is not Memorex," he added. He blurted out many references to Michael Jackson's recent appearances in Hawaii, including, "What have you been doing in my house since I've been gone? I thought this was my house. You haven't seen any other funk? Was the funk on, or was it a tape?"

Before launching into a long "Purple Rain,"  $\hat{\sigma}$  said, "Love is a beautiful thing. As beautiful as the word 'love' is, is the word 'freedom': freedom of the heart, freedom of the mind, and freedom of the soul. Interesting the word 'soul.' This is your song as much as it is mine." Unlike the previous concerts, he went full out on "Purple Rain," playing for around 10 minutes. Another highlight was "The Most Beautiful Girl In The World." During the end of the song,  $\hat{\sigma}$  added a few bars of "The Glamorous Life" on the piano.

Five people got to join the show on stage during "Mr. Happy" / "18 & Over." The first woman appeared to have a change of heart almost as soon as  $\hat{\sigma}$  asked her to dance for him. She looked like she wished she was anywhere else. The woman who joined her seemed much more com-

fortable and determined that her friends in the audience all saw she was up there. A rather large man was invited up next.  $\hat{\sigma}$  actually danced with him for a minute or so. A second man, and a woman nearly bouncing out of her backless black vest, completed the impromptu dance troupe.

10 minutes after he left the stage,  $\hat{\sigma}$  came out hand in hand with Mayte for an encore. She acknowledged the audience but was bashful.  $\hat{\sigma}$  gave the thumbs-up sign to the audience and watched as his wife went to the back of the stage. "Is it all right if I do one for my wife?" he asked. "She likes a groove with a Latin flavour, so we're gonna hit that." A superb rendition of the "Santana medley" followed before they closed the set with the "Sleep Around" jam, which included the riff from "Take The A-Train" and the "I Feel Alright" chants. The encores lasted almost half an hour. "Mayte has the limo keys, I've got to go,"  $\hat{\sigma}$  finally said before leaving the stage.

## 11 April 1997: Pantages Theatre, Los Angeles

As part of the *Love 4 One Another Charities* tour,  $\hat{\sigma}$  had initially planned to perform two shows on the West Coast following his appearance on the *VH-1 Honors* on April 10th, plus a possible aftershow at the DNA Lounge in San Francisco. However, the sold-out concert at San José State University's Event Centre in San José on April 12th was cancelled at the last minute due to the excessive scalping. The DNA Lounge gig was also cancelled.  $\hat{\sigma}$  did, however, play as planned at the 2,700-seat Pantages Theater.

While scheduled to begin at 8:00 p.m., the person taking the stage at 9:00 p.m. was not  $\hat{\sigma}$ ; it was Londell McMillan,  $\hat{\sigma}$ 's attorney. He brought a message that  $\hat{\sigma}$  was aware that he had not played in Los Angeles in several years and he thanked the crowd for its support of the *Emancipation* project. Unfortunately,  $\hat{\sigma}$  was not feeling too well. He had a bout of stomach flu and was asking if the audience would postpone the concert to Saturday or Sunday night, or if they preferred, he would take the stage tonight and give the best performance he could although he did not feel 100%. The question was put to the audience and they were not shy in voicing their opinion. After a brief conference on the phone, McMillan hung up. "He'll be here in 20 minutes," he announced quietly. Needless to say, the place exploded.

At 9:30 p.m., the lights dimmed and the band took stage. They were joined by a harmonica player, referred to as Sugar Blue. Then, out strolled  $\hat{\sigma}$ , looking a little green around the gills, but still fabulous. From the moment he appeared, he held the crowd in his hand and Los Angeles paid him the ultimate compliment: the entire audience remained on their feet for the entire two-hour show. "Is it Friday night, or what?"  $\hat{\sigma}$  asked before starting "Get Yo Groove On." During the song, he mused on Michael Jackson's naming of his son, "A so-called king gave birth to a so-called prince."

For "How Come U Don't Call Me Anymore,"  $\hat{\sigma}$  invited a young woman up on stage to sit on top of his piano while he sang to her. As he was singing "down on my knees, beggin' you please," he knelt down. After the young lady left the stage, he turned knowing eyes to the audience and pantomimed all the things he could do to her if she would just call him. Before playing "Mr. Happy" / "18 & Over,"  $\hat{\sigma}$  began talking about his name change. He said he did not answer to his old names because he is free, "Freedom is a beautiful thing. Are y'all free tonight?" He said if the audience wanted to call him anything, they could call him "Mr. Happy." During the song, he invited another young woman on stage, this time to dance for him. He asked her name and she told him, then she whispered something to him. As she left the stage,  $\hat{\sigma}$  strolled away saying, "Uhoh... freaks in the house!" Then he bid the audience good night and left the stage.

$\hat{\sigma}$  and the band returned to play "The Holy River," which made its debut in the set.  $\hat{\sigma}$  ended the song by thanking the audience for its support and he asked them to understand that he was not really feeling well and that he missed his wife who was back in Minneapolis. The "Sleep Around" jam followed.  $\hat{\sigma}$  teased Mike Scott about not being able to really get loose in his guitar playing because he just got his white suit out of the cleaners, "Come on, Rev. Scott! Or are you just dressed too clean tonight?" The show closed with "Johnny." The entire band and Carmen Electra, who had also been at the Pantages, gathered at a club in Century City after the show, but  $\hat{\sigma}$  did not put in an appearance.





## 19 April 1997: State University Event Center Arena, San José

After the disappointment of the April 12th concert being cancelled, Bay Area fans were thrilled when it was announced that  $\text{E}$  would play two shows at the San José State University Event Center Arena on Saturday April 19th and Sunday the 20th. The venue, which seats approximately 7,000, had sold out within minutes for the original April 12th show, but it was not quite sold out for the subsequent two concerts.

$\text{E}$  stopped "Purple Rain" halfway through and gave a little speech about how things do not always turn out the way you expect them to and that through times like this you find out that you always have a friend in God. It was very dramatic with the light effects and  $\text{E}$  falling to his knees, crying with his guitar strapped on. It was very emotional as the audience clearly had the impression that he was alluding to the death of his child.

Before kicking off "The Most Beautiful Girl In The World,"  $\text{E}$  asked how many beautiful girls there were in the house, "And I don't mean what you got on either, I mean what's inside." A technician had to come out to fix  $\text{E}$ 's bass before he could begin "Face Down," although he still was not completely satisfied with the sound of it. Then he offered his microphone to the front rows to chant "dead like Elvis" and he asked, "Any children in the house? We all 18 and over? Good, 'cause this is a song about all the muthafuckas that try to ruin you." A bit of "Diamonds And Pearls" was added to "Do Me, Baby," which had the audience expecting Bay Area resident Rosie Gaines to join  $\text{E}$ , but she did not. A brief portion of "Condition Of The Heart" was also inserted, played prior to "How Come U Don't Call Me Anymore."

Like the Los Angeles show, the encores started with "The Holy River."  $\text{E}$  had changed into white pants with a patterned shirt and he wore a cowboy hat. He carried a phone and as he pretended to try to hear Mayte's voice on the other end of the phone, he blocked his other ear with the hat. "Can I play a song for my wife and jam with you later?," he asked the crowd. He put the phone down on the piano as he played "The Holy River" to Mayte. "Alright, time to get nasty, time to get rambunctious," he said after "The Holy River." He began speaking the first lines of "Girls And Boys" before walking over to the phone. He said, "Baby, I gotta go," and clicked on Mayte. He went back to the piano for "Sleep Around," which turned into an extended jam session as usual. He arranged "I Feel Alright" as he went along.  $\text{E}$  set the tempo on piano, asking the audience not to clap their hands, "Don't do that, you're throwing me off," he said cheerfully. Then he told Kirk to hit the snare and Rhonda and Kathleen which chords they should play. Finally, he picked up the bass. The crowd had a hard time keeping up with him, clapping on the beat when he wanted them to clap on the off-beat. He said, "You can funk but you don't know math. It's all about education, that's the key."

The concert continued with "Mr. Happy," for which  $\text{E}$  brought people on stage to dance with him. First up was a girl who was holding her own, dancing in one corner while  $\text{E}$  made asides like, "Whew! Check her out!" Then he said, "Alright, my girl out here's getting lonely," and brought up three others. After that he approached the first girl and started dancing with her. She told him that she loved him and he replied, "Me too." The show closed with "Johnny" as everyone chanted "N-P-G, in the muthafuckin' house."

## 20 April 1997: State University Event Center Arena, San José

While the first San Jose show was excellent,  $\text{E}$ 's performance on April 20th proved to be even more exciting. He seemed more relaxed and he was even wilder. The set list was similar to the first show except that this time he did not perform "The Holy River" or "Johnny."

Some interesting moments on Sunday included  $\text{E}$  saying "I'm not ready yet" to the band as they went into "The Most Beautiful Girl In The World." Then he went over to the drums and sat down and just grooved to the beat while the crowd screamed. He brought a girl up on stage and sang "How Come U Don't Call Me Anymore" directly to her as she sat on his piano. Security helped her out as  $\text{E}$  took her hand and kissed it. She let out a deafening

scream and started shaking. As if that were not enough,  $\text{E}$  then did something even more special. He said, "I'd like to introduce you to a friend of mine. His name is Carlos." Lo and behold, Carlos Santana came out to play with  $\text{E}$  on the "Santana medley" for the encore.

During the finale,  $\text{E}$  seemed particularly taken with a fan who was decked out in a jeans outfit covered in sequins and glitter with "Prince" written on the sides of his pants and a painted replica of  $\text{E}$  on his jacket.  $\text{E}$  even asked him to turn around so the crowd could see the back of his jacket. Sunday night's show was two hours long, about 10 minutes shorter than the previous night.

## 20 April 1997: DNA Lounge, San Francisco

Following the Saturday April 19th concert in San José, many fans made their way to the DNA Lounge in San Francisco where  $\text{E}$  appeared but did not play. Die-hards tried again the next night after the Sunday concert in San José. This time, they were not disappointed. At exactly 3:05 a.m., there he was. The only band members accompanying him were Kirk, Rhonda, and Kathleen. First  $\text{E}$  coaxed Rhonda on stage with him and they played "The Ride" together, using borrowed equipment from a group called Grooveline. Apparently, the guitarist and bass player in the band had complained about not getting paid for their performances over two nights at the DNA Lounge and threatened to split with instruments in hand, leaving  $\text{E}$  and his band members with nothing to jam on. The singer for the band stepped in and finally convinced them to let  $\text{E}$  use their instruments.  $\text{E}$  let them know what he thought about the whole thing by smashing down the guitar after the song.

$\text{E}$  and Rhonda left the stage after "The Ride." A DJ named Hollywood from WILD 107 radio came out and asked the crowd to give it up for the Artist.  $\text{E}$  returned with Kathleen, then finally Rhonda appeared again. He chatted for awhile with Rhonda. She gave him her bass and he played "The Jam" with Kathleen. Other reports claim the song was "Tell Me What It Is," another tune by Graham Central Station. Then they played Sly Stone's "Thank You For Talkin' To Me Africa." It looked as if  $\text{E}$  was teaching Rhonda the bass parts as they went along because she was watching his fingering carefully. They left the stage after the brief 15-minute set at 3:25 a.m.,  $\text{E}$  smashing down the guitar again.

## 28 April 1997: America West Arena, Phoenix

The scene outside the America West Arena, home of the Phoenix Suns, was crazy. There were thousands of people in line, radio remotes going on, and fans all over the place. Prior to the concert, Londell McMillan announced that the Artist was ready to play, but there were still a lot of people who were not in the arena yet. The lights went down about twenty minutes later (some people were still outside) and  $\text{E}$  took the stage to "Jam Of The Year." The sound system in the arena was not the greatest and, at times, it was difficult to understand  $\text{E}$  when he was talking. Regardless, he was energetic and was having a lot of fun throughout.

A short bit of "Condition Of The Heart" followed the "Do Me, Baby" medley. For "How Come U Don't Call Me Anymore," three women were brought up on stage.  $\text{E}$  picked them slowly and the audience booed the first choice, so he chose another and his final choice was a woman who was about five months pregnant. When he picked her out of the audience, he said, with a great grin, "She's pregnant," and he rubbed her belly. The audience cheered. One of the girls on the piano even got to sing a line from "How Come U Don't Call Me Anymore" into the microphone.

The encores were "Sleep Around" and "Mr. Happy" with the usual bits of "18 & Over" added.  $\text{E}$  brought out harmonica player "Sugar Blue" for the encore and introduced him as his "grandfather." After the show was over, at about 11:15 p.m., McMillan took the stage and announced a post-concert party at the Electric Ballroom in Tempe. He said the Artist and the band would be there.





## 28 April 1997: Electric Ballroom, Tempe

Since the aftershow had been announced at the concert there was no running around from club to club, wondering where and if, like happens so many times after  $\hat{\pi}$  shows. After a performance by a blues band, at 12:50 a.m., the MC introduced Billy Sparks and then  $\hat{\pi}$  came out wearing a purple outfit complete with earcuffs and sunglasses. Using the house band's equipment,  $\hat{\pi}$  and The NPG played an instrumental jam and then "The Ride."  $\hat{\pi}$  did not sing much, concentrating on playing the guitar instead. He spoke to the crowd a little. The whole thing was very low-key and only lasted about 20 minutes. At about 1:10 a.m.,  $\hat{\pi}$  left stage and the security began pushing people out of the club.  $\hat{\pi}$  then came out and sat at a booth alone (surrounded by security), which caused the exiting crowd to turn around and head back in for a glimpse. Security eventually got everyone out.

## 29 April 1997: RIMAC Center, San Diego

Nearly 5,000 tickets went on sale for the concert at the RIMAC Center, on the University of California San Diego campus. The crowd was older and more conservative than at the San José shows. Fans started lining up at 4:00 a.m. in San José, but in San Diego it was possible to arrive at the venue late in the afternoon and still get a front-row seat. Still, the lines were long and, as a result, showtime was delayed from 8:00 p.m. to 9:00 p.m. In the meantime, the *Kamasutra* ballet and *Emancipation* discs one and three were played over the P.A. At 8:55 p.m., it was announced that the official after-party would be at Cane's Bar & Grill in Mission Beach, and that the Artist would be coming out in five minutes. Sure enough, five minutes later, the lights went down.

$\hat{\pi}$  had some technical difficulties with his microphone during the opening "Jam Of The Year." The problems were solved by the first chorus, however. Unlike many earlier concerts on the tour, this was the only apparent technical difficulty in the entire show. Next came "Talkin' Loud And Sayin' Nothin'," which included several solos by  $\hat{\pi}$  on his piano even though it was shorter than usual. After singing the first verse and chorus of "Purple Rain,"  $\hat{\pi}$  addressed the audience, "Sometimes life doesn't turn out the way you want, but you have to hold on to your dreams." He said that he wanted "those of you who believe in dreams to sing out loud, and nevermind what your neighbour says or does. If you don't believe, just listen and don't impose your values on your neighbour." He counted off and went into the "woo-hoo-hoo-hoo's" at the end of "Purple Rain."

The set was similar to the previous shows, but  $\hat{\pi}$  inserted "The Ride" between "Get Yo Groove On" / "6" and "The Most Beautiful Girl In The World." Harmonica player "Sugar Blue" joined him on the tune. Before "Face Down" even began,  $\hat{\pi}$  was on the bass, playing viciously. Then he stopped as if he were carried away, just remembering where he was, saying, "Oh, I'm sorry," before explaining, "This song is about muthafuckers who try to rule you. Just tell them to bury you face down so they can kiss yo' ass!" A spirit-filled version of "The Cross" was next, with  $\hat{\pi}$  shaking his head and motioning with his hands, "Not me. It's not about me. It's about Him," pointing to the sky. After the song, he spoke about how "these are my favourite types of songs. They're the ones that help reduce your karmic debt. If you believe, I want you to sing along on this next song. The chorus goes 'God is great, God is good.' Sing it loud, and don't worry about what your neighbor is doing." He then launched into a great rendition of "One Of Us."

The encore section began with "Sleep Around." "Don't mind us y'all, we're just jamming,"  $\hat{\pi}$  said as the band had fun jamming on "Sleep Around." He asked, "How many of y'all have been emancipated? How many of y'all have bought *Emancipation*? Well, if you haven't yet, then you know what you gotta do!" He then proceeded to sing a little of "We Gets Up." After some wild bass-playing by  $\hat{\pi}$ , he made his way to the piano. Amazingly, he continued to finger-tap the bass with his left hand

while jamming on the piano with his right. He then chanting "We like funky music!" Before moving on,  $\hat{\pi}$  made a reference to Michael Jackson's baby Prince. He then spoke about what to call him and he told the crowd Mr. Happy.

Expectedly, "Mr. Happy" turned into another. It merged with "18 & Over" as  $\hat{\pi}$  got the audience and over, "I wants to bone ya." He proceeded to verses of "18 & Over" before returning to the "we like" chant. Towards the end of the song, he picked up a leopard print coat a girl had flung down. It appeared planning to leave with it still on, as he took him turned to his left and there was the girl, waiting. He rolled his eyes, snatched it off and shoved it on her, saying, "Here, take your funky jacket then," before returning offstage.

## 29 April 1997: Cane's Bar and Grill, Mission Beach

Tickets to the aftershow were sold at the box office at Cane's Bar and Grill, which is a nice, island-style club on Mission Beach. It was announced that  $\hat{\pi}$  would debut but there was no guarantee of a performance. However, by a local jazz-funk band called The Price of Doj Morris and Kirk took the stage. They whispered to each other and began to jam on some uptempo funk. R next, followed by two members of the previous band on percussion. As they established the groove,  $\hat{\pi}$  finally accompanied by the house band's guitarist, who brought gear and equipment set-up.

What followed was an amazing uptempo jam with  $\hat{\pi}$  playing funky guitar licks, he spontaneously pointed to the members to take spur-of-the-moment solos.  $\hat{\pi}$  improvised and Morris took some solos on his keyboards.  $\hat{\pi}$  also played a bit on the keyboards. Rhonda did an amazing solo while  $\hat{\pi}$  played the ride cymbal on the drum set. Kirk and the two percussionists also had a good time.  $\hat{\pi}$  continued to go off on the guitar.

$\hat{\pi}$  went up to the microphone and playfully chided the band, which was hilarious. The band stopped, and  $\hat{\pi}$  played a guitar solo, proceeding to abruptly change his tempo to a funky rhythm. He then motioned for the band to join in. The band members soloed some more, and  $\hat{\pi}$  played guitar solos. Then he rapped the first two verses of "The Price of Doj" instructing the audience to sing along to the "Oh oohh" chant of the song. Rhonda played a funky solo while  $\hat{\pi}$  stood on the side of the stage, just watching. He prompted the audience to chant "play that shit!" awhile longer, then  $\hat{\pi}$  left the stage. Morris thanked the audience for coming out, explaining that they had other commitments to attend to. They wrapped up the jam and left the crowd cheered for more, but to no avail. The set lasted about 15 minutes.

## 17 May 1997: CSU Convocation Center, Cleveland

The Cleveland show was held at the Cleveland State University Convocation Center in downtown, which ordinarily seats 10,000 people but for  $\hat{\pi}$ 's concert the stage was placed in the middle of the arena and only 5,000 tickets were sold. Doors were supposed to open at 6 p.m. with the show to begin at 8 p.m., but people didn't arrive until 7:45 p.m. due to a "delay." While the crowd waited, the pre-show soundcheck which included "The Price of Doj" was played.

Cleveland concerts are usually pretty reserved, but  $\hat{\pi}$  was determined to get everyone into his "party." It took him a few songs but by the end nearly everyone was standing and dancing. You could definitely tell that



great mood, and despite many technical glitches just about all of the songs were turned into extended versions with a lot of jamming. The show lasted 135 minutes, making it one of the longest of the entire tour.

After teasing the crowd with three or four of his trademarks screams from behind the curtain, the show began with "Jam Of The Year" at almost exactly 9:30 p.m. "Purple Rain" was marred by guitar problems. After his first guitar solo,  $\text{F}$  broke things down and proceeded to ask the audience things like, "Do you know the meaning of a true friend? A true friend is a person who sticks by you no matter what. Are you all my friends? Then sing it with me!" He then brought the band back in as the everybody in the arena started to sing. "17 Days" was next, and the song was very extended and included a piano jam. "Get Yo Groove On" continued the frenzy, and at one point he put the GoldAxze on the drum riser and began to play it like a normal keyboard. Things slowed down a bit with "The Most Beautiful Girl In The World." He had a microphone glitch at first, and seemed as if he started to sing the first few lines before he realized he was not getting any sound. After it was fixed he invited everyone to sing the chorus on the one. Apparently, he surprised the audience because when the band stopped playing there was just silence.  $\text{F}$  just stood there with a very funny and surprised look on his face. He slowly built the song back up again, adding one instrument at a time.

During the extended jam on "Face Down," he asked the crowd to please not forget the funk pioneers such as Bootsy Collins (who is from Ohio), and lead the crowd in chants of "F-u-n-k-r-a-d-i-o." He also suggested that they should change the name of the Rock and Roll Hall of Fame to the "Hall of Funk" and at one point after the sample of "Dead Like Elvis" kicked in, he chimed, "So get over it!" "One Of Us" had  $\text{F}$  constantly inviting fans to point up towards heaven.

After a very brief delay,  $\text{F}$  returned and began to jam on "The Ride." Before kicking off "Sleep Around," he said, "Fellas, grab your lady's hand. What you're holding is the most important thing in the world. Do them like they like so they don't want to sleep around." As usual it was very long with extended jamming and evolved into "I Feel Alright."  $\text{F}$  picked up his bass and started to play, dropping out the band. "I was listening to 92.3 [Cleveland's pop radio station] today. It was funky, but it was slooww. Now I like to kick my funk a little faster. Like this!"  $\text{F}$  then proceeded to play the bass very fast as he lead the chant of "F-u-n-k-r-a-d-i-o" without accompaniment, before Kirk added a fast kick drum and the rest of band re-joined him. After playing like this for a few minutes he put the bass down, walked over to the piano and started to play a bluesy number, telling the Cleveland audience how people always ask him what to call him. "Tonight, you can call me Mr. Happy," he said as "Mr. Happy" began.  $\text{F}$  brought three Cleveland ladies on stage to dance and two gentlemen, one of the latter whom was dressed in a bright green suit. Unusually, the "18 & Over" lines were not incorporated into "Mr. Happy" this time. "Johnny" closed the set and  $\text{F}$  left the stage at 11:45 p.m. to chants of "N-P-G, in the muthafuckin' house!"

The official aftershow party was held at The Odeon, despite rumours that  $\text{F}$  would show up at The Mirage or Millennium. The band arrived around 1:35 a.m. and  $\text{F}$  shortly thereafter. MeShell NdegéOcello had played the club earlier in the evening and had left her equipment for  $\text{F}$  to use, but  $\text{F}$  chose not to play.

## 18 May 1997: Louisville Gardens, Louisville

Having initially planned to perform in Cincinnati,  $\text{F}$  decided on Louisville and the Gardens, a fairly intimate, mid-size arena, four days in advance after finding the venue for the proposed Cincinnati show not suitable. The Garden holds 6,800 but 6,000 tickets to the concert were sold. Scheduled to start at 9:00 p.m., it was around 11:00 before the concert actually began. While the fans were waiting, they could hear the band run through a soundcheck ("Jam Of The Year"). Once most of the crowd was in, someone

came onstage to apologize for the delay, explaining that the "scalper control" was responsible. He also announced that the official aftershow party would be at Illusions and that concert-goers who showed their ticket at the door would get in for half the price.

The concert was very similar to the Cleveland show.  $\text{F}$  played the exact same set with the exception of the closing number, "Johnny," which was left out in Louisville. The concert was a bit shorter than in Cleveland and  $\text{F}$  was a little less talkative throughout. Unfortunately, the Louisville Gardens has the subtle acoustics of a metal trash can so it was often hard to hear the entire mix.  $\text{F}$  apologized for the delays during one of his "speech" moments; he said that this way the "right people" would get to see the show.

The aftershow party at Illusions was pretty lame. The band hid out in a roped-off area of the club next to the bar which is just a few feet from the dance floor.  $\text{F}$  showed up at 3:30 a.m. but he did not perform. In fact, the club did not even have a place to play, let alone any instruments.

## 5 June 1997: The Warehouse, Toronto

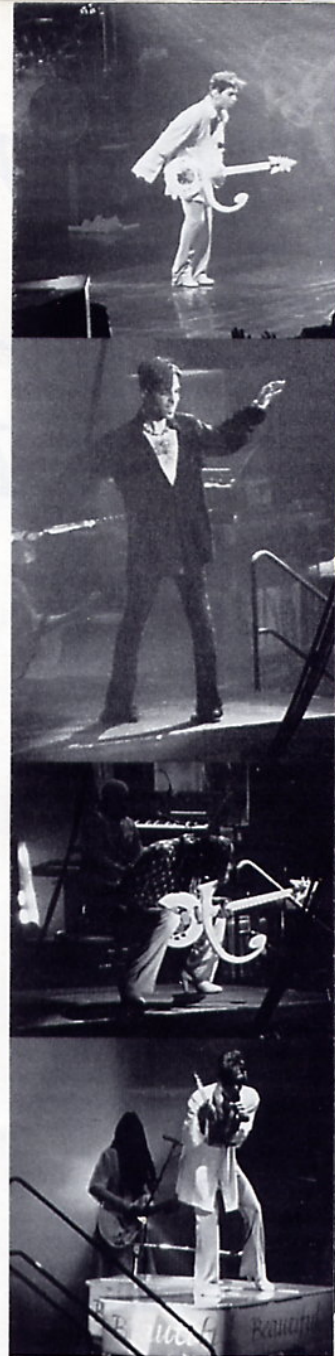
The 2,000-capacity Warehouse is part of a harbour complex, which also consists of a bar called The Drink and a disco called The Guvernment. There was a long queue around the entire block since there were very few ticket officers so it took a long time to get in. This was the reason why the concert started so late (9:50 p.m.). The black curtain with the gold symbol was replaced by a small polystyrene  $\text{F}$  sign with gold glitter.

"Toronto, put the wild sign in the air,"  $\text{F}$  demanded during the opening "Jam Of The Year." While playing "Talkin' Loud And Sayin' Nothing," he apologized for the delay of the concert and said it was because "we wanted to have the funky people inside." As always, "Face Down" was a showstopper. It was extended with a lot of jamming and lasted almost 11 minutes. At one point during the song,  $\text{F}$  asked for the lights to be turned off. "How Come U Don't Call Me Anymore" started as usual, but then  $\text{F}$  suddenly interrupted the song and improvised a brief "Canada blues" on the piano, featuring the lyrics, "Canada, you don't show a brother no love. Watcha gonna do with me? You gotta show a brother some love." When some fans held up a birthday sign during "Raspberry Beret,"  $\text{F}$  responded by saying, "Happy birthday to you too!" He also added some lines similar to the "Canada blues" jam, including, "You ain't showing a brother no love."

Returning to the stage after the main set,  $\text{F}$  asked, "Can I play myself a birthday present?" before engaging in a stretched-out, mostly instrumental version of "The Ride." After performing the song, he grabbed the GoldAxze and started to improvise some lyrics; the melody was not too far removed from "Solo." He then added some lyrics from "Girls And Boys" before launching the "Sleep Around" jam. The audience response to the "I Feel Alright" parts was fantastic.  $\text{F}$  mentioned James Brown and the year 1966 several times, even playing snippets of Brown's "Give It Up Or Turn It Loose" and "Lickin' Stick" on the guitar. The jam continued with the "F-u-n-k-r-a-d-i-o" chant "invented" in Cleveland.

Before starting "Mr. Happy" / "18 & Over," the audience sang happy birthday to  $\text{F}$ , causing him to remark, "When you all were singing 'Happy Birthday,' you didn't know what to fill in that blanket, did you? You should have said Mr. Happy." He did a dance contest during "Mr. Happy," with four girls on stage, the last one being introduced as "Morriss Hayes' new wife." The concert was over at 12:00 p.m. Afterwards, the new "Face Down" video was shown on a video in the lobby.

The official post-concert party at The Drink was announced over the PA after the concert. The ticket to get in also allowed the audience entrance to The Guvernment disco next door. The walls of The Drink were covered with *Emancipation* posters.  $\text{F}$  arrived an hour or so after the Warehouse show was over. Surrounded by his bodyguards, he was mostly sitting in one corner with Rhonda, Kathleen, Morris, and a few others. It was a somewhat strange atmosphere, almost like in a zoo, as everybody in the house was watching him, some people even standing on the sofas and chairs to get a view.  $\text{F}$  left the club at 2:20 a.m. although he did not leave the complex. At 2:55 a.m. he eventually left the building through The Warehouse and got into his limo.





## 6 June 1997: La Salle Wilfrid-Pelletier, Montreal

The 2,980-capacity La Salle Wilfrid-Pelletier is part of the Place des Arts complex, which also consists of the Museum of Contemporary Art and a theatre building housing three other venues. Like in Toronto, there was a long queue around the block, but the concert did not start as late as in Toronto since they had more ticket officers this time so people could get in much faster. People waiting in line could hear the band working on "Jam Of The Year" during a soundcheck. The "Face Down" video was shown on a video in the lobby before and after the concert. The black curtain with the gold symbol was back again, instead of the small polystyrene ♀ symbol which had been used in Toronto.

Lasting two hours, the concert was very similar to the Toronto show. However, the audience seemed somewhat less responsive than in Toronto; many people were sitting through some of the slower numbers, including "The Cross." The only set list change was the addition of "Johnny" in between the "Sleep Around" jam and the closing "Mr. Happy" / "18 & Over."

"Jam Of The Year" included a call and response chant with the audience. ♀ instructed, "When I say 'is everybody here?', you all say, 'This is the jam of the year!'" The house lights were turned on for the first time during "Talkin' Loud And Sayin' Nothing," causing ♀ to comment, "There you go." The house lights were turned on several times during the concert. He jammed a bit on the piano and started "It's Gonna Be A Beautiful Night" chant during the mostly instrumental jam. ♀ experienced some technical problems with the GoldAxse during "6," so he switched to the piano instead.

While starting the first verse of "Face Down" for a second time, ♀ suddenly yelled, "Wait a minute, break it down," and engaged in a two-minute talk about the basketball game he was watching backstage, "Montreal, they have told me you were funky. You gotta prove it to me! You know what, we got the Chicago Bulls back there on TV." He threatened to watch the game if the audience did not prove its "funkiness." Later during the song, he announced, "Bulls 9, Utah 9," as he returned from backstage.

A funny moment happened during the performance of "Sexy MF." At the end of the song, ♀ came to the right side (viewed from the audience) of the stage and started to work the wall, somewhat like in the "Thieves In The Temple" video, with his back facing the crowd. While he was doing this, a girl managed to get to the front to grab his ass. He first tried to wipe her hands away, then turned around and looked shocked. After a few seconds of standing motionless, he put on an impish grin, turned back to the wall and worked it again.

"Who screamed? Was it you?", ♀ asked as he sat down at the piano for "How Come U Don't Call Me Anymore." He then improved a bit on the piano, "Montreal, you sure like to ball. Will you ball with me?" During "Raspberry Beret," he told Rhonda, "I like Montreal! Rhonda, you were right!" Audience took over the lead vocals of the song. After a short break, ♀ and The NPG returned for the encore section. ♀ started by playing a short bit of "The Glam Slam Boogie" on the guitar before moving on to "The Ride." He was accompanied only by Rhonda and Kirk. He sang a bit of "Happy Birthday To You" while jamming on guitar.

Before kicking off the "Sleep Around" jam, ♀ sang a few lines of "Girls And Boys" more or less a capella. He introduced Mayte during "Sleep Around," "Ladies and gentlemen, Mayte! Montreal, y'all wanna see Mayte shake that thang?" And of course she did. After her brief guest spot, she sat on top of the piano for the rest of the show. "We would like to take it back to 1966, Mr. James Brown," ♀ said as he added the "I Feel Right" parts to the jam. He later said, "Love is the ticket to God."

♀ apologized for the delay of the concert while playing "Johnny," explaining that this was because they only wanted the "funky people" inside. He also introduced the band again and had the audience take part in a chant of "I like funky music." "They say we gotta go," he said before playing "Mr. Happy" / "18 & Over." "Listen, if we stay, I gotta get somebody up here dance with me." No less than eight girls and two boys from the audience got on stage to dance during the finale.

Like in Toronto, the aftershow party was announced over the PA

right after the concert. It was held at The Dome. ♀ arrive 1:45 a.m. (it was announced by the DJ) and he received a bit. However, he did not stay very long, leaving shortly after 2:00. Orchid, a group consisting of three girls, performed a short set. The DJ spun a few Prince tunes (including "Paisley Park" "Doves Cry") and some other funk music.

## 21 June 1997: The Mark of The Quad Cities, Moline (Illinois)

♀'s first-ever appearance in Moline, Illinois, drew about 6,500 people to the 12,000-seat The Mark of The Quad Cities. Located right along the Illinois-Iowa state borders (about west of Chicago) the cities of Moline, Rock Island and Bettendorf, along with Davenport, Iowa, form the so-called "Quad Cities." The area is basically surrounded by farm land, and at first glance to be an unusual site for a concert.

Although many of ♀'s core fans were in attendance, it was mainly comprised of local town members, curious to see if the 80's would roll out his greatest hits. While most of the crowd were not given what they expected, some with open minds to the show, while others headed for the exits, and even more to spread negativity.

Despite being considerably shorter than most of the previous concerts, the show was very good. Several of the songs were covered. ♀ seemed to be having a great time interacting with the crowd. Mayte was also in attendance and watched the show from the board area near the back of the venue. "I do believe I've never been to this city. Are you funky?", ♀ asked during "Talkin' Loud And Sayin' Nothing." "The Most Beautiful Girl In The World" was also covered at Mayte, and was a very passionate rendition. "Face Down" was also excellent, and at one point ♀ had the audience chant "funky music!" which he seemed to enjoy. "The Cross" featured a guitar intro that lasted a couple of minutes before going into the proper.

"One Of Us" was extremely emotional and a definite highlight of the set. ♀ preceded the song with a speech, "We haven't got to this yet. It's only a couple of years... 1999," said ♀. "It doesn't matter what colour I am. Do you love me? And it don't matter what colour I love all of you! That's what it's all about, man. We have brothers and sisters. If you don't sing any other song tonight, sing this one with me." "One Of Us" was much longer than the previous version. ♀ added several guitar solos and led the audience in the chant "If God was one of us?"

As usual, "Do Me, Baby" energized the audience, and the "How Come U Don't Call Me Anymore" portion he covered, the first time to date he had done this. Following "Your Girlfriend," ♀ sat down at the piano and proceeded to play "Moline" on the spot, which he called "Moline." It was basically a "sexy girl" and taking her back to Minneapolis (a bit like Mayte was in the audience). He had the whole crowd sing along with "Moline" over and over, and teased the crowd at the end of the song, "There's your new number one single, 'Moline!'" He added a comment, "Moline? That's a funny name. But it's kind of funny, isn't it?"

The real surprises occurred during the encore. The band entered onto the stage, while ♀ took to the drums and proceeded to play a solo for a couple minutes. He then returned to the microphone and asked those men "who brought their women with them" to raise their women's hands in the air. "You're holding the most important thing in the world right now! You better do it like she like, or she's gonna slap you!" With that the band tore into "Sleep Around." After the "Train" riff, ♀ completely surprised everyone by launching into a blown version of "Baby, I'm A Star," which was segued into did not sing any of the actual lyrics, instead just leading the crowd yelling "party!" over and over again. After a couple minutes he rushed to the side of the stage and pushed Mayte onto the stage. She proceeded to dance mightily. After several more minutes he changed back to "Baby, I'm A Star" and ♀ and Mayte were on stage hand-in-hand.



## 22 June 1997: Deer Creek Music Center, Indianapolis

The concert at the 22,000-seat Deer Creek Music Center outside Indianapolis, in Noblesville, was the first outdoor venue Prince/♂ had played in the US since the 1981 Rolling Stones appearances. The circa 12,500 people who attended were the most for a Prince/♂ concert in the US since the *Lovesexy* tour in 1988. Several radio stations were there, as well as a couple of local TV news helicopters that flew overhead. According to venue personnel, the large outdoor venue was a test to see if fan interest was there for larger-venue appearances.

Despite the anticipation and a wonderful crowd, the whole show, particularly the main set, seemed rushed. Besides saying "Indianapolis" several times and making a few additional comments, ♂ was not very talkative throughout. Caught a little off guard, he had to play the "6" portion of "Get Your Groove On" while the GoldAxze was still sitting in its stand. "Face Down" was again a crowd pleaser, and he even played the bassline from "777-9311" during one of the breakdowns. He had nearly everyone in the arena singing along to "One Of Us," which, like the night before, was very powerful. After singing "Take Me With U," ♂ teased the crowd by asking, "Where're you taking me? You gonna feed me? I'm a vegetarian. I gotta eat salad!"

In contrast to the main show, the encore was very loose and nearly 10 minutes longer than in Moline. "Sleep Around" was followed by "I Feel Alright," and the "Baby, I'm A Star"/"1999" medley was played once again in its new arrangement. Unlike the prior concert, however, "Mr. Happy" was added to the set. ♂ brought three women and two men onstage to dance for everyone, giving each one the spotlight.

Afterwards, there was a party at a nightclub called Cocktail Coves. Admission was only \$5 with the ticket stub from the concert, and it was advertised that ♂ would appear but not necessarily perform. He and the band arrived, but the place turned very chaotic as people were standing on chairs and tables trying to get a glimpse. After about five minutes of being stared at, ♂ left. The band, however, stayed a while and were given food and champagne by the club's management.

## 27 June 1997: Kiel Auditorium, St. Louis

The St. Louis concert was notable for the introduction of "Little Red Corvette," which replaced "17 Days" in the set. The song worked very well in maintaining the energy level of the show as "17 Days" was unfamiliar to many at previous tour stops. ♂ gave a small speech on racism before "One Of Us" and said that if God tapped us on the shoulder and asked if our "house was in order" what would we say. He said that he had asked himself that question and realized that he needed to wipe "slave" off of his face.

"How Come U Don't Call Me Anymore" included some improvised lines. ♂ followed "it's just one lousy dime" with "at least, that's what Candice Bergen says." After playing "Take Me With U," ♂ wanted to know if the crowd would take him home with them before asking if they would cook vegetarian, saying that he "don't want no pork chops." During "Raspberry Beret," he tried to let the crowd start singing but he immediately picked it up and finished it himself.

"St. Louis, do you like the blues?," ♂ asked before launching into "The Ride," which opened the encore section. His guitar playing was extraordinary. Next followed a slow, bluesy version of "Girls And Boys" before ♂ and The NPG closed the show with the "Sleep Around" jam which segued into "Baby, I'm A Star" and "1999." Neither "Mr. Happy"/"18 & Over" nor "Johnny" was played.

## 28 June 1997: United Center, Chicago

Despite stiff competition from U2 and Tina Turner, both of whose popular tours were in Chicago for the weekend, ♂ still managed to nearly sell-out the 19,000 seat United Center, home of the Chicago Bulls NBA basketball team, in one week. The show had been advertised as a "victory celebration" for the Bulls, and ♂ made references to the team throughout the evening. Team star Michael Jordan was in attendance, arriving shortly before the show began, as was teammate Ron Harper. The pre-show soundcheck included work on "Jam Of The Year," "How Come U Don't Call Me Anymore," and "In This Bed Eye Scream."

The show began at 9:10 p.m. and it was obvious from the outset that ♂ was definitely in a party mood. The show, while not one of the best of the tour, was still very entertaining and the crowd was tremendous. "Chicago, can you feel me?" he asked several times during "Talkin' Loud And Sayin' Nothing" to uproarious screams. As in St. Louis, "Little Red Corvette" was played instead of "17 Days."

"Oppression has many faces, y'all," he told the crowd during "Face Down," which was tremendous as usual. He repeated this comment again during the introduction to "One Of Us," adding that "you have a great basketball team here, Chicago. They have a lot of this [pointing to his heart]. That's what this song's about. If you don't sing anything else tonight, please sing this one with us."

Surprisingly, "The Ride" was played after "If I Was Your Girlfriend." It appeared that there were problems with ♂'s piano, as he sat down in front of it and started to play but no sound came out. He got up, spoke to Morris and Kirk, picked up his guitar and went into "The Ride." The problem was fixed and the show continued with "How Come U Don't Call Me Anymore." The encore section of the show was pretty standard.

## 28 June 1997: Excalibur, Chicago

The official afterparty following the United Center show took place at a downtown nightclub named Excalibur, which is a very large facility with several floors and rooms. It was advertised at the front door that there would not be a performance, however a drum kit was set up on the second floor performance area. This room was rectangular and consisted of three floors; the floor and second levels were general admission while the top floor was for VIPs only. Fans were lined all the way around the second and third levels peering down at the small stage. For such a small area, there were probably 800 to 1,000 people packed in the place, not to mention all the others in the other portions of the nightclub. Ron Harper of the Chicago Bulls was in attendance.

Evidently ♂ arrived around 12:10 a.m. as several bodyguards were spotted checking the place out. He did not make an appearance until around 1:15 a.m., when he peered over the side of the VIP level. Fans saw him almost immediately and went crazy; ♂ put his finger to his mouth in a "shh!" manner while sporting a big grin. Around 2 a.m. they finally started playing some old Prince classics such as "Dirty Mind" and "Gett Off," as well as a live version of "Days Of Wild" (presumably from *Crystal Ball*) over the PA.

At 2:40 a.m., as "Cream" was playing over the sound system, ♂ bounced up on stage alone and started playing the song on the drums to the cheering crowd. He also drummed along with "When Doves Cry" as it was being played. He handed the drumsticks to a couple of fans on the second level and left the stage. The band members and roadies then came out and finished setting up the rest of the equipment.

Finally, at almost exactly 3 a.m., ♂ began the show with "Talkin' Loud And Sayin' Nothing." Despite standing in line for over three hours, the crowd was incredibly enthusiastic and you could tell that ♂ was thrilled with the response and audience participation. He took over the keyboards from Morris and had Morris lead the audience chants. Morris even managed a few James Brown-style moves of his own. Next up was "Baby, I'm A Star"/"1999" which really got the place jumping. The latter had ♂ leading the crowd in a deafening chant of "party!" over and over. He slowed things down next for "18 & Over" and brought up a couple of women from the audience to dance while he watched them and sang, also leading everyone in the "18 and over, I want to bone ya" chorus. They also stayed on stage for the finale, "Johnny." The whole show lasted 25 minutes.

Compiled by the UPTOWN staff.

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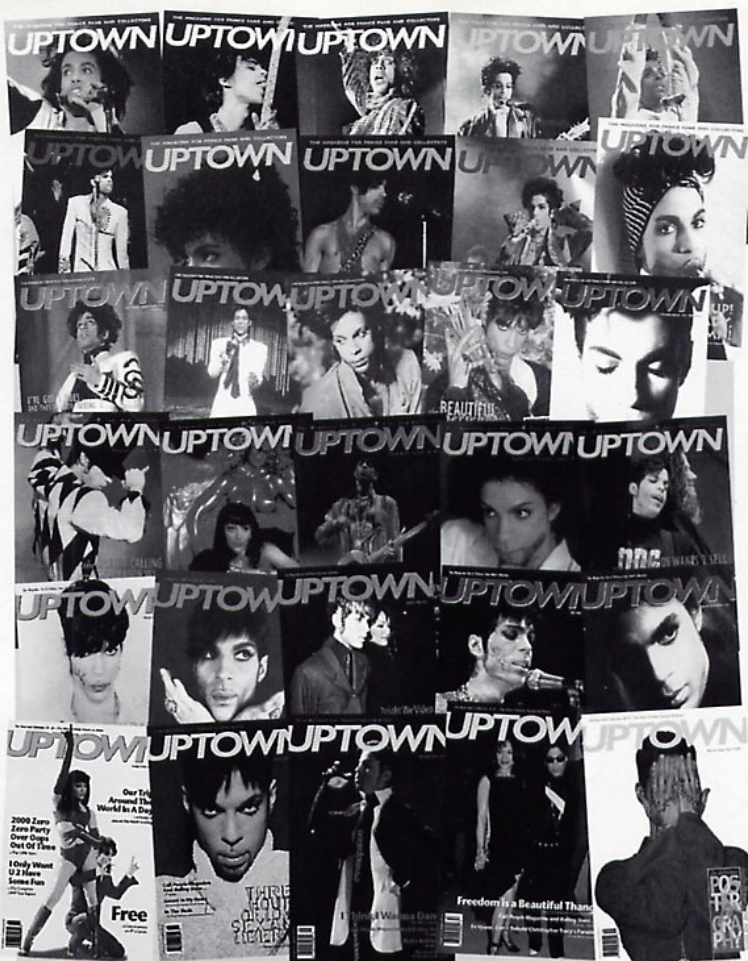
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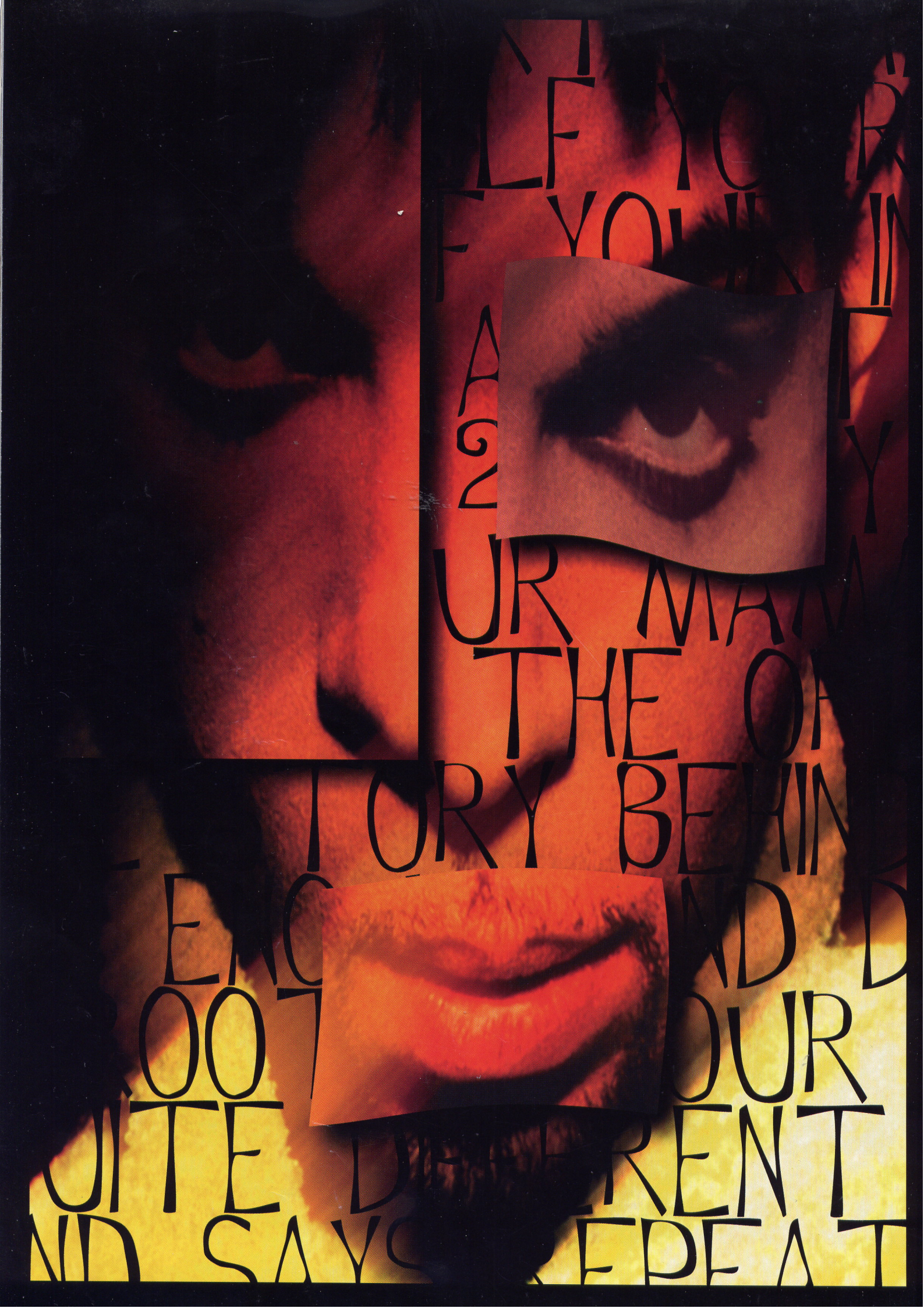
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